

POSTFEMINIST PARADOXES: THE PORTRAYAL OF POSTFEMINIST SENSIBILITIES IN POSTMODERN TEEN DRAMA SERIES *EUPHORIA*

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ABSTRACT

In contemporary neoliberal commercial context marked by a resurgence of feminist discourses and a rush of violent misogyny, contradictory messages about femininity and feminisms are portrayed. This contradictory stance is characteristic of the postfeminist narrative that empowers women, yet simultaneously encourages them to adopt neotraditional values. The current study aims to expand the existing knowledge on postfeminism by analysing postfeminist themes in the controversial postmodern teen drama series *Euphoria* (2019, HBO). The postfeminist themes that were analysed ranged from female empowerment, sexualisation and social media to beauty, consumerism and female competitiveness. A critical textual analysis revealed that *Euphoria* attempts to criticise various ‘traditional’ articulations of postfeminist sensibilities, such as hypersexuality and consumerism, primarily by using postmodern critical techniques such as irony, humour, parody, hyperstereotyping, self-awareness and exaggeration. However, the effectiveness of these subversion techniques should be questioned: *Euphoria* pessimistically criticises society by focussing on the negative consequences of characters’ actions, rather than framing inequalities as the result of unfair neoliberal, patriarchal systems. This form of hollow activism complies with postfeminism’s sustenance of the status quo while appearing to deconstruct the natural. The analysis further revealed a new postfeminist theme, escapism, which was conveyed through fantasy sequences and narrative complexity. The need to escape the bitter reality may be due to the recessionary environment infused with crises and anxieties in which gender inequalities persist despite years of feminist activism. In terms of future research, a reception analysis of *Euphoria* could help understand how audiences make sense of paradoxical postfeminist themes.

INTRODUCTION

“From ‘Euphoria’ to ‘The Idol’, creator Sam Levinson has never shied away from violent depictions of women’s suffering” – states one of many articles that accuse *Euphoria*’s (2019, HBO) creator Sam Levinson of promoting and normalising female sexualisation, misogyny and abuse (Picado, 2023). Levinson’s new HBO series, *The Idol*, recently aired (2023) and amplified the controversy that *Euphoria* had sparked, with an increase in online statements about Levinson’s “anti-feminist” and “disempowering” portrayal of female characters (e.g. Ali, 2023; Cobb & Seitz, 2023).

The media controversy that *The Idol* and *Euphoria* provoked, demonstrates the renewed attention for feminist issues in contemporary media culture (Boschma & Daalmans, 2021; Gill, 2016; Ross & Ross, 2010). Now, everything seems to be ‘feminist’, adding to a circulating empowerment discourse that encourages women to be the best version of themselves (Banet-Weiser et al., 2020). Still, misogynistic sentiments and violent actions demonstrate that gender inequalities are pervasive (Bindig, 2008; Connell, 2021; Willem & Tortajada, 2021). This paradoxical double entanglement of ‘pro-feminist’ and ‘anti-feminist’ discourses is part of the postfeminist backlash narrative that calls for female empowerment, but simultaneously encourages women to adopt neoconservative values (McRobbie, 2009; Genz & Brabon, 2017).

Postfeminism has become one of the most fundamental yet contested concepts in feminist media studies and cultural studies, due to its variety of interpretations (Adriaens, 2009). Additionally, its ambivalent political potential makes the phenomenon even more difficult to grasp: its way of critique is often paradoxical, as it both denounces and reinforces the patriarchal status quo (Adriaens & Van Bauwel, 2007; Gill, 2016). Postfeminism’s complexity may stem from its ability to adapt to changing political, economic and cultural contexts (Genz & Brabon, 2017). Therefore, various authors consider postfeminism a useful critical perspective in order to understand contemporary representational strategies (e.g. Adriaens & Van Bauwel, 2007; Banet-Weiser et al., 2020; Genz & Brabon, 2017; Keller & Ryan, 2018). Early conceptions of postfeminism were developed during the 1990s and 2000s, and focused on postfeminism’s open dismissal of feminist ideas (e.g. Gill, 2007; McRobbie, 2009). However, society has experienced multiple shifts since: the 2008 financial crisis and consequent austerity measures, as well as recent worldwide crises (e.g. the COVID-19 crisis and the Russia-Ukraine war) have led to a change in the postfeminist narrative. The light-

heartedness, optimism and rhetoric of empowerment that characterised pre-recession postfeminism has now been replaced by a more pessimistic and critical one (Genz & Brabon, 2017). Postfeminism's flexibility indicates the importance of more research on how postfeminist sensibilities are portrayed in contemporary media texts.

The goal of the present study is twofold. First, we seek to critically examine how postfeminism is portrayed in the American teen drama television series *Euphoria*, particularly focusing on postfeminist articulations of femininity. The teen drama genre is particularly powerful as it plays an important role in the identity construction of young audiences (Bindig, 2008; Van Damme & Van Bauwel, 2012). Secondly, the study attempts to determine in what ways *Euphoria* criticises or contributes to contemporary postfeminism. *Euphoria* was chosen as a case because of its representation of diverse female characters, its paradoxical depiction of postfeminist themes, its popularity, and its controversial character. The series seems to challenge patriarchal norms by assuming a nuanced and fluid approach to gender and sexuality (Alkhalifa, 2022; Macintosh, 2022). Still, the show has generated controversy for its dramatized portrayals, including the sexualisation of female teen bodies through the male gaze, its portrayal of drug abuse and violence, and the aestheticization of mental illness (Getachew, 2022).

Before carrying out a critical textual analysis, we will provide a thorough theoretical framework which explores key concepts related to gender ideologies, feminist media studies, and (post)feminisms. Additionally, a definition of the postmodern American teen drama television genre is needed in order to understand the framework in which representations take place. Each of these concepts will be critically approached and contextualised. The present study adopts the following structure: Part 1 encompasses a literature review on key concepts in the field of gender and feminist media studies, including gender discourses, feminist waves, postfeminism as a historical concept, and the political, economic and digital shifts that postfeminism has adapted to. The second part will focus on the postmodern American teen drama television genre, and explore how postfeminist themes are made visible in popular culture. The research design can be found in part 3, which will describe critical textual analysis as a research method, and elaborate on why *Euphoria* was chosen as a case. The results will be discussed in part 4. Lastly, the research will be concluded with a critical discussion and conclusion.

LITERATURE REVIEW

1. Theoretical framework

In order to gain a broader understanding of postfeminism, we will first discuss a few concepts that are crucial within the field of gender studies and feminist media studies. As postfeminism is related to other feminist ‘waves’, Section 1.2. will provide a historical contextualisation of feminism, before discussing postfeminism as a historical concept that emerged within contemporary neoliberal society in section 1.3. Postfeminism will also be considered in relation to its context, as it is underpinned by political, socioeconomic, cultural and technological changes. Lastly, critiques on postfeminism will be explored, after which I will argue why postfeminism remains a key object of study within feminist media studies.

1.1. Discourses on gender within feminist media studies

A lot has been written about gender ideologies and feminist perspectives on gender dynamics. Within the limited scope of the present study, I will only focus on a few dominant concepts in the field of gender studies and feminist media studies. Feminist media studies is mainly concerned with analysing commercial film and television genres in which gender dynamics play an important role (Adriaens & Van Bauwel, 2007). The field posits that media play an important role in shaping how we understand gender and sexuality, as media texts inform us about the roles individuals are expected to fulfil based on their gender (Harvey, 2020). In this context, gender is understood as a social construction influenced by social and cultural factors. This counters an essentialist approach to gender that assumes gender differences are natural and unchangeable (Krijnen & Van Bauwel, 2022). Pioneering feminist Simone de Beauvoir contributed to this social constructivist view by differentiating sex from gender, stating that “one is not born, but rather becomes a woman” (p. 13). Although the idea that gender was no longer defined by biological factors was ground-breaking, the distinction was also limiting, as it reinforced the notion that there are only two genders positioned as binary opposites: man or woman (Milestone & Meyer, 2020). Feminist scholar Judith Butler (1999) further deconstructed the existing relationship between sex and gender in her gender performativity theory. She argued that gender is not natural, but constructed through a set of acts that are compliant with societal expectations.

Another central concept within feminist theory is ‘intersectionality’, coined by Kimberlé Crenshaw (1991). An intersectional feminist media studies approach acknowledges the complexity of lived experiences, and recognises that structures of gender are interwoven with other identity markers, such as race, sexuality, class, ethnicity, age, disability and other social stratifications (Harvey, 2020). Intersectionality embraces multiple identities and acknowledges how different structures of oppression interact with each other and continue to exert their force. Although this research focuses on postfeminism in relation to femininities¹, it recognises that gender cannot be fully separated from other axes of identity.

Like any social structure, gender is multidimensional and constantly in flux. Contemporary society has seen a blurring of boundaries in terms of gender identities (Connell, 2021; Messerschmidt et al., 2018). Still, this rhetoric of gender multiplicity is obscured by a bigendered patriarchal system that continuously supports gender inequality and men’s privilege. Diversity of gender identity may seem accepted, but the hard facts (e.g. women’s pay gap) suggest that there is little structural change (Krijnen & Van Bauwel, 2022; Lorber, 2018). Inequality in the gender order has repeatedly led to demands for change. The feminist movements of the 1970s were pivotal in this sense, and had a deep cultural impact (Harvey, 2020). However, the sense of solidarity and activism that characterised early feminist movements have been replaced by a postfeminist narrative that entwines anti-feminist sentiments with feminist discourses of empowerment (Gill, 2007; McRobbie, 2015). The next section will describe this complex feminist evolution more in-depth.

1.2. Feminist waves

Contemporary trends are best understood in the frame of their history and context. Therefore, it is crucial to investigate postfeminism in relation to other feminisms. Despite their differences, all types of feminism share the assumption that gender inequality and systematic oppression of women persist in contemporary society² (Connell, 2021; Milestone & Meyer, 2020). Feminist history is frequently categorised in three waves of distinct feminist actions and debate, with a fourth wave potentially

¹ Using the plural term 'femininities' instead of 'femininity' avoids essentialism and highlights that gender is fluid and relational (Connell, 1987; Gill & Scharff, 2011).

² A key concept to be linked is patriarchy: a system that oppresses and exploits women and legitimises male domination (Connell, 2021; Milestone & Meyer, 2020).

emerging (Harvey, 2020). Although the wave theory highlights that social, political, economic and cultural contexts affect gender activism, it has received some criticism due to its rigidity. The wave rhetoric tends to frame feminist thinkers and discussions as oppositional to one another, accentuating disagreement rather than feminist solidarity³. Numerous scholars (e.g. Brunsdon, 2005; Harvey, 2020) advocate rejecting this linear narrative of progression and are in favour of creating an intergenerational feminist collective that focuses on the continuities of challenges. Similarly, Rivers (2017) proposes a more fluid application of the wave theory that perceives the waves as constantly in flux. It is important to understand that new feminist thoughts do not simply replace older ones. Rather, feminist ideas may overlap, evolve or even contradict one another, as will be elaborated in the discussion on postfeminism as well (Genz & Brabon, 2017).

In order to gain a historical understanding of feminism, each feminist wave's viewpoints and actions will be described, while bearing in mind the wave rhetoric's limitations. We understand that feminist action points are not essentially marked by generations and that feminist thoughts can be fluid. The first wave ranged from mid 1880s to the early 1900s throughout the Western world, and focused primarily on obtaining women's right to vote (Harvey, 2020). The second wave occurred during the 1960s, and built on the ground gained by previous feminists. The movement tackled a wider range of issues, including how sexual, reproductive and domestic norms contribute to the oppression of women. In the 1990s, the third wave broke through, a feminism based on a combination of anarchism, individual empowerment and multiplicity of identities (Kelly, 2005). Third wave feminism defined itself in opposition to the second wave by framing their predecessors as militant and anti-sex and constructing their own feminism as fun and playful. Suddenly, high heels, make-up and other beauty practices that had once been viewed as tools of patriarchy, were praised rather than condemned (Harvey, 2020). Moreover, third wavers criticised the inappropriate image of 'the female victim' that second-wave feminism had fostered. They fought for a shift in focus from disempowerment to economic, political and sexual empowerment. Additionally, more attention was brought to multiple and fluid identities, including gendered, sexual and racial identities (Ross & Ross, 2010). There is little consensus about this wave's action-points and name: terms such as DIY-feminism, feel-good feminism and postfeminism are used interchangeably. Postfeminism is

³ Harvey (2020) adds that feminist scholars should reflect on who benefits from a focus on disagreement rather than the potential power that intergenerational feminist collectives may offer.

sometimes seen as an equivalent to third-wave feminism, but it materialises differently⁴ (Adriaens & Van Bauwel, 2007; Butler, 2013).

Some scholars argue that we are currently experiencing a fourth feminist wave characterised by an online activism that departs from traditional forms of activism such as protests or boycotts (Caldeira & De Ridder, 2017; Harvey, 2020). These new forms of political engagement allow for an easier and larger-scaled mobilisation of activists, which enables marginalised voices to articulate their experiences (Chamberlain, 2017). Examples are digital media and hashtag campaigns such as #MeToo and #GirlsLikeUs, which are everyday forms of activism that carry political and emancipatory potential and can be translated into actions offline (Willem & Tortajada, 2021). However, the digital shift has received some criticism as well. Araña and colleagues (2017) argue that feminist standpoints may be exploited through digital media for the wrong reasons, such as commercial gains. Moreover, some view online campaigning as a form of ‘slacktivism’, denouncing online activism for its passive engagement with feminist causes (Glenn, 2015; Schuster, 2013). In addition, scholars question its political potential and ability to enact social change. Through social media platforms, prominence is given to individual experiences of agency, empowerment and inequality, whereas systemic inequities may be obscured (Glenn, 2015; Harvey, 2020; Schuster, 2013). Despite the prevalence of online feminist activism and its criticisms, the existence of the fourth wave remains strongly debated (Krijnen & Van Bauwel, 2022).

The overview of feminist waves described above, including the emergence of a possible new wave, indicates that feminism is far from over. Although feminism has been met with repudiation and rejection⁵, feminist critics now observe a resurgence of feminist discourses and activism, as well as renewed media interest in feminist stories (Boschma & Daalmans, 2021; Gill, 2016; McRobbie,

⁴ Third-wave feminism and postfeminism share certain similarities (e.g. an empowerment discourse, a focus on individuality and politics of difference) (Budgeon, 2011). However, third-wave feminism differs from postfeminism in its position towards feminism: third wavers contend that feminism continues to be an essential political force to battle gender inequality, while postfeminism posits that gender equality has been achieved. Butler (2013) also differentiates the two: she views postfeminism as a broader cultural discourse, whereas she considers third-wave feminism a quasi-political movement. In conclusion, the two are complementary rather than synonymous (Adriaens & Van Bauwel, 2007).

⁵ The postfeminist backlash discourse frames feminists as 'radical man-haters' and angry 'kill-joys' who spoil women's fun (Gill, 2016). Feminist activism is rendered out of date, a notion that is distinctly postfeminist (Gill, 2007; McRobbie, 2009).

2015; Ross & Ross, 2010). Banet-Weiser (Banet-Weiser et al., 2020) refers to a shift to ‘popular feminism’: a fun-loving, empowering feminism informed by neoliberalist ideas such as personal choice, agency and self-regulation. Banet-Weiser (2018) further highlights popular feminism’s counterproductivity. It is accompanied by a rush of misogyny and emphasises individual struggles, rather than addressing the structural issues that underpin gender inequality. This paradoxical feminist position is also inherent to postfeminism, a complex phenomenon that emerged during the 1990s, and which will be explored below.

1.3. Postfeminism as a historical phenomenon

Postfeminism has become one of the most fundamental yet debated concepts in feminist media studies and cultural studies due to its different interpretations (Adriaens, 2009). The phenomenon first appeared in the 1990s as a method to interpret the contradictions visible in the representation of women (Banet-Weiser et al., 2020). According to McRobbie and colleagues (2007), postfeminism needs to be distinguished from feminism as a critical and political movement. Postfeminism is a broader ideological discourse that reaches beyond feminist audiences (Butler, 2013; Genz & Brabon, 2017; Tasker & Negra, 2014). Keller and Ryan (2018) even view postfeminism as a “more or less permanent state of affairs, a cultural climate from which there is no escape” (p. 5). This section will explore postfeminism in historical terms, as a perspective that emerged within the complex environment of contemporary neoliberal society, characterised by capitalism, individualism, postmodernism, a growing consumerism and a resurgence of popular feminism (Banet-Weiser, 2018). The sources we draw upon consist of both earlier and contemporary visions on postfeminism, as it is necessary to understand how the phenomenon has changed over time. Section 2.2., on the other hand, will situate postfeminism as an object of critical analysis in the media landscape, as a sensibility made up of a number of interrelated themes (Gill, 2007).

As previously stated, postfeminism remains a multifaceted and elusive concept. Nevertheless, feminist media studies have defined three main perspectives to postfeminism (Adriaens, 2009; Gill, 2007). First, it can be understood as an epistemological shift within second-wave feminism, from a

focus on equality to debates about differences⁶. Secondly, it is seen as an historical shift, a period after second-wave feminism characterised by different problems. This approach sometimes equates postfeminism with third-wave feminism (see also section 1.2.). A third approach portrays postfeminism as a backlash against feminist ideals characterised by a return to pre-feminist times (Faludi, 1991; Genz & Brabon, 2017). Backlash discourses may take many forms, but mainly attribute women's unhappiness to feminism and suggest that feminists' 'political correctness' has become a form of tyranny (Gill, 2007). Feminism is suggested to be an old-fashioned ideology that has become redundant because gender equality has been achieved (McRobbie, 2007). Postfeminism, and its individualistic ideals of choice and empowerment, now function as a substitute for 'radical', 'activist' feminism (Banet-Weiser, 2018; Butler, 2013; McRobbie, 2009). Some authors argue that postfeminism depoliticises fundamental advancements gained by second-wave feminists, which makes it counterproductive (Gill, 2007; McRobbie, 2007). Paradoxically, the postfeminist backlash coincides with a popularisation of feminism, as discussed in section 1.2. (Banet-Weiser, 2018; Banet-Weiser et al., 2020; Boschma & Daalmans, 2021). Within the current political and cultural moment, feminism has evolved from being a disdained identity to one that is desirable and fashionable (Gill, 2016; Scharff, 2016). Banet-Weiser (2015) argues that however 'popular' feminism may be now, it does not mean that feminist issues are hegemonic, nor that gender equality has been achieved. A clear example is the 2022 overturning of *Roe v. Wade* abortion law: advances in women's reproductive rights established by feminists in the 1960s and 1970s are now being reversed. Angela McRobbie (2009) labels this paradoxical position a double entanglement of feminist and anti-feminist ideas that is typically postfeminist.

Although postfeminism can be perceived as a backlash narrative, recent works have put forward a more nuanced view of the phenomenon, highlighting its complex relations to neoliberalism and other feminist discourses (e.g. Adriaens & Van Bauwel, 2007; Banet-Weiser et al., 2020; Butler, 2013; Genz & Brabon, 2017; Keller & Ryan, 2018). The following section will therefore outline how postfeminism relates to the current economic and political climate marked by technological changes. Some critiques on postfeminism will also be taken in account, after which I will advance

⁶ This implies a shift away from second-wave 'essentialist' and 'traditional' feminism towards a pluralistic feminism that includes marginalised, diasporic voices (Genz & Brabon, 2017).

why, despite efforts to undermine it, it is still a relevant critical category within feminist media studies.

1.3.1. Postfeminism in its economic, political and digital context

As stated earlier, postfeminism is deeply intertwined with neoliberalism (Banet-Weiser, 2018). According to Brown (2005), we have witnessed a global neoliberal turn over the last three decades, with neoliberal rationality becoming hegemonic, especially in the West. The current study views neoliberalism not solely as a set of economic policies, nor as an economic system, but as a global hegemonic mode of governmentality that manages both the state and its subjects (Butler, 2013; Rottenberg, 2014). The shift to neoliberal modes of governance lay ground for discourses that emphasise female self-investment on various levels: career success, sexuality, beauty and domesticity (McRobbie, 2015). Additionally, neoliberal rationality promotes entrepreneurial freedom and consumption, which benefits corporate culture (Banet-Weiser, 2012; Butler, 2013). Gill and Scharff (2011) contend that postfeminism and neoliberalism overlap in three ways: (1) both are structured around an individualism that undermines the social and political; (2) both call for self-disciplined, agentic subjects; and (3) both call upon women to work on themselves and regulate every aspect of their lives, to a greater extent than men. According to McRobbie (2015), contemporary capitalism is rejuvenated by tapping into feminist ideas. Rottenberg (2014) even developed the notion of 'neoliberal feminism', which engages closely with postfeminism. According to Rottenberg, its purpose is to hollow out the potential of liberal feminism in order to uphold neoliberal rationality. Neoliberal feminism constructs a new feminist neoliberal subject who is able to maintain a paradoxical rationality: she acknowledges current gender inequalities, but simultaneously overlooks the social, cultural and economic forces producing these inequalities (Rottenberg, 2014). Liberal discourses of choice, equality and freedom are promoted instead of activist or political struggles (Adriaens & Van Bauwel, 2007). Of course, the 2008 worldwide financial crisis destabilised the economic system, causing postfeminism's ideology to transform as well. Pre-recession, postfeminism was marked by optimism, resilience, light-heartedness and a rhetoric of empowerment. However, since the financial crisis, postfeminism has become much more pessimistic and critical, as economic uncertainty has disrupted the postfeminist self-regulating ideal (Genz & Brabon, 2017). The anxieties and other crises that followed (e.g. the COVID-19 crisis and the Russia-Ukraine war) led to a postfeminist 'reality-check'. The right to be self-reliant has now

turned into a risk, and the meritocratic⁷ promise of upward mobility is prohibited by the austerity context (Genz & Brabon, 2017). As a reaction to these uncertainties, ‘traditional’ postfeminism has transformed into a more (self-)critical postfeminism that both anticipates critique and generates its own critique (see also section 2.2.10 for how this is made visible in popular culture texts).

According to Rottenberg (2014), the neoliberal turn has political consequences as well: “collective forms of action are being eroded, and a new regime of morality comes into being” (p. 421). Individuals are increasingly conscious of gender inequalities intersecting with other axes of identity, engaging in conversations about “staying woke” and “checking your privilege” (Cefai, 2020). However, as mentioned earlier, these inequalities are not addressed on a structural level (Rottenberg, 2014). Still, some scholars claim that individuals have become passive or apolitical as a result of the individualistic neoliberal framework in which politics are framed (Geerts, van den Brandt & Bracke, 2023). This fits Mann’s (1994) notion of micro-politics: a theory of agency not put in practice by activism, but by individual and daily gender struggles (Adriaens & Van Bauwel, 2011). The focus on individual struggles is visible within feminism as well, as Genz (2006) claims that there has been a depoliticization of feminist goals. This renewed individualistic rationality problematically masks the forces that continue to oppress marginalised groups. In conclusion, within a postfeminist framework, the political has turned personal (Adriaens & Van Bauwel, 2011; Lazar, 2011).

A last contextual factor to consider is the digitalisation of culture. The 2010s marked the global rise of social media, which became intertwined with the contradictory popularity and repudiation of feminism (Cefai, 2020). Some feminist critics even mark 2008 as the start of the still-contested fourth feminist wave that uses the internet as its new frontier (Harvey, 2020). The development of digital media has led to new forms of engagement with media and social issues. Social and political arenas changed with the surge of new voices, including marginalised ones (Lewis, 2020). These engagements may be labelled ‘positive’ and ‘progressive’ (e.g. hashtag activism), but should be critically approached. As Keller and Ryan (2018) contend, power hierarchies are often reproduced online. Social media platforms may have seen a revival of feminist ideas, but it has been

⁷ Meritocracy is a system that profiles itself as freeing and opportunistic, but in reality deepens social divisions (McRobbie, 2015).

accompanied by an increase in violence, hate and popular misogyny (Banet-Weiser, 2018; Gill & Toms, 2019).

1.3.2. Critical reflection on postfeminism

While postfeminism has gained prominence in academic and popular discourse, it has also received substantial criticism from various feminist scholars. First, some authors deem postfeminism an outdated and redundant concept. For example, Whelehan (2010) sees it as an empty signifier overburdened with meaning, a useless analytical tool because its message requires little unpacking. The current research rejects this stance on postfeminism. The literature review indicates that postfeminism easily adapts to its changing economic, political and cultural context (Genz & Brabon, 2017). Thus, analysing postfeminism will present us with a reflection of contemporary society's paradoxical gender dynamics (Gill, 2016; Rottenberg, 2020). Secondly, postfeminism has often been criticised for its exclusivity, especially in terms of race, class and age. Its focus on individualism only seems appealing to women who can truly 'have it all': those who are young, good-looking, white and middle-class (Butler, 2013; Genz & Brabon, 2017). However, postfeminism has been increasingly defined in intersectional terms, with researchers analysing how postfeminism interacts with different axes of identity (Banet-Weiser, Gill & Rottenberg, 2020; Rossie, 2018). Moreover, research (e.g. Dosekun, 2020⁸) has shown that the concept of postfeminism has expanded beyond the national and has become localised in non-Western settings (Genz & Brabon, 2017). Postfeminism facilitates a pluralistic conceptualisation of feminism, where voice is given to marginalised, diasporic and colonised cultures. In this way, postfeminism offers critical resistance to imperialist and patriarchal notions, as it is linked with poststructuralist and postcolonialist frameworks (Adriaens, 2009). Dosekun (2020) lastly argues that postfeminism may provide the necessary groundwork to reclaim feminism as a "minority pursuit", an angry feminism that passes by the light-heartedness and popularity of postfeminism.

In conclusion, the definition of postfeminism presents some complexities. It is a feminist ideology that is still tied to former feminisms, but constantly in flux. Postfeminism is a creation of patriarchy

⁸ Dosekun (2020) conducted ethnographic research in Lagos, Africa, and demonstrated that African women also engage in postfeminist notions of femininity.

and neoliberalism, and therefore could be labelled anti-feminist. However, I concur with Adriaens and Van Bauwel (2011), Genz (2006) and Gill (2016) that postfeminism should not be categorised as either good or bad, nor as feminist or anti-feminist. Instead, it should be considered a “Third Way” (Genz, 2006) or a “middle of the road” (Genz & Brabon, 2017): it draws upon contemporary discourses of neoliberalism to create an individual struggle rather than an activist, collective one. It should be seen as a pluralistic and contradictory feminist ideology that is informed by neoliberalism, capitalism, poststructuralism, postmodernism, and postcolonialism. In this way, it provides a reflection of contemporary society in terms of gender dynamics. The following section will explore how postfeminist ideology is represented in contemporary popular culture.

2. The representation of postfeminism in popular culture

Popular culture⁹ will always bear signs of power relations, domination and subordination that are central to contemporary society, including gender ideologies (Fiske, 1989; McRobbie, 2000). Section 1.1. has established that gender identities are constantly negotiated in contemporary society, hence it is crucial to continue studying mediated gender representations (Van Damme & Van Bauwel, 2012). This research will centre on how postfeminism is represented in *Euphoria*, and specifically investigate its relation to femininities. *Euphoria*'s genre has been debated, but can be labelled as a mix between an American teen drama and a melodrama. American society has evolved into a pervasive commercial culture saturated by images and stories that influence individual and social values. Television is a particularly powerful site for identity construction because it creates audio-visual stories full of ideologies: “a set of images, meanings and beliefs that create a framework of how to understand the world” (Bindig, 2008, p. 14). Additionally, research suggests that television has a significant impact on how gender dynamics are constructed as part of teenagers' identity (Bindig, 2008; Van Damme & Van Bauwel, 2012). Media representations are continually changing and may reveal information on social order, power relations and ideology within current society (Campbell, 2000). Although media texts have been criticised for showing and reinforcing gender-related stereotypes (Lemish, 2010), a lot of contemporary media representations have more diverse and alternative understandings of gender identities. Still, a few patterns contradict this

⁹ Popular culture is an undetermined concept which encompasses a range of cultural texts and practices, including film and television (Fiske, 1989).

diversity, such as the numeric underrepresentation of women compared to men in news media, or the misrepresentation of women (Krijnen & Van Bauwel, 2022). The next sections will describe some conventions of the postmodern American teen drama, followed by a detailed description of postfeminist themes in television series.

2.1. Conventions of the postmodern teen drama

2.1.1. 'An American teenage dream': The American teen drama genre

Teen drama television series were launched in the U.S. the early 1990s, and immediately became popular among viewers all over the world. Although the actual viewing audience may vary, target audiences are mostly teenagers and young adults (Van Damme et al., 2013). In essence, teen dramas take place in a high-school setting and follow the lives of a group of teenagers who are attempting to find their place in the world (Berridge, 2010). It explores themes such as sports, music, alcohol and drug (ab)use, love and relationships (friendship, romantic or sexual) (Van Damme et al., 2013; Wee, 2010). The teen drama genre combines narrative elements of the melodrama (e.g. reliance on dialogue and use of emotion) with the serial format of the soap opera genre. It is characterised by a generic hybridity¹⁰, which is a postmodern strategy commonly used in contemporary television culture (Van Damme et al., 2013). Sometimes, controversial themes are integrated for educational value, such as storylines about abortion, teen pregnancy or drug and alcohol abuse (Heintz-Knowles, 2000). Despite the inclusion of potentially controversial themes, most television programmes maintain a dominant point of view and refrain from challenging the cultural status quo (Bindig, 2008). American teen dramas frequently represent teenagers as mature 'super-individuals' who solve their problems without help from adults (Aubrun & Grady, 2000). Schwarz (1997) compares it to a representation of the American Dream, as teenage characters mirror an idealised version of the American adult. They lead eventful lives filled with sports and hobbies, pursue successful careers and are able to maintain mature relationships (Van Damme & Van Bauwel, 2012). This utopian image of how American teenagers should behave can be linked to neoliberal rationality, which expects subjects to be self-regulating and agentic in all aspects of their lives (Rottenberg,

¹⁰ Examples of generic hybridity are teen dramas including supernatural themes, although the principal focus remains on teenage struggles (Van Damme, 2013).

2014). For example, many female characters serve as role models: independent, empowered women who are capable of solving their own and others' problems (Signorielli, 2007). Furthermore, television series feature numerous clichéd depictions of appearance, careers and relationships. Although media texts are often criticised for reinforcing gender-based stereotypes, television series also have the power to allow alternative and more flexible representations of gender identities (Lemish, 2010). Stereotypes in teen dramas often draw on American constructs, such as 'the cheerleader' and 'the jock' (Berridge, 2010). As for feminine stereotypes, plots often involve girls going shopping, applying make-up, dating or getting ready with girlfriends. These hyper-feminine practices are connected to appearance, which is depicted as a vital aspect of a teen girl's life, especially in order to attract a partner and popularity (Van Damme et al., 2013). Additionally, there is a renewed focus on obtaining and maintaining a sexy body, which seems to be a woman's key source of identity and success (Lemish, 2010). This objectification practice often takes place through the male gaze¹¹ (Mulvey, 1975). A girl's appearance is portrayed as more important than her intelligence (Signorielli, 2007). In contrast, male characters are more often characterised by their abilities and talents rather than their bodies (Van Damme et al., 2013). These phenomena are embedded in a broader postfeminist discourse driven by consumerist values, in which a woman's beauty and body are meant to sell like a luxury brand (Banet-Weiser, 2012; Genz & Brabon, 2017). Postfeminist themes in television will be further discussed in section 2.2. First, however, we will explore the concept of postmodernism, as it is connected to postfeminism and has influenced Western contemporary television culture in important ways (Hutcheon, 2002).

¹¹ The male gaze is a term coined by film critic Laura Mulvey (1975) to define how female characters are objectified through certain cinematographic techniques in order to satisfy the desires of heterosexual men.

2.1.2. Paradoxes of postmodern television

Postmodernism has roots in architecture, gained popularity in the 1960s and later found its way into other artistic mediums, including film and television (Hutcheon, 2002; Huyssen, 1986). It is characterised by a scepticism towards Western culture's "grand narratives" (Lyotard, 1984). In fact, its primary goal is to de-naturalise dominant paradigms in contemporary society (Gamble, 2001). It intends to expose that the systems we perceive as 'natural' are in reality socially constructed (e.g. capitalism, patriarchy) (Hutcheon, 1989; 2002). This can be linked to Derrida's (1997) notion of deconstruction, which aims to reveal how naturalised oppositions are socially constructed and hierarchically related to one another.

Within postmodern television, the hegemonic 'natural' may be criticised through images (aural, visual or verbal), narratives and ideologies (Hutcheon, 2002). Primary features of postmodern products are generic hybridity, a play with styles, and a strong focus on symbolism, aesthetics and cinematography. Its narratives are often unrealistic or exaggerated in order to offer a critique on modernist hegemonic models (Adriaens, 2009). A few central postmodern narrative techniques are irony and parody. For example, in contemporary popular culture texts, sexist and racist stereotypes are often represented in a knowing manner in order to invoke laughter or criticism (Harvey, 2020). Parody intends to reverse 'natural' practices by demonstrating how contemporary representations derive from earlier ones. By exaggerating representational conventions, parody highlights its complicity to past paradigms. In this way, past representational conventions are both criticised and subverted (Hutcheon, 1985; 1990). A postmodern tool related to parody is satire, which uses sarcasm and irony to ridicule social extremities. Satire differs from parody in that it is more militant and aggressive in its ways of ridiculing social extremities (Martins & Kolakowski, 2022). Other key postmodern strategies are exaggeration and hyperstereotyping. According to Stuart Hall (1997), stereotypes cannot be challenged by simply showing 'positive' representations. In order to subvert a dominant meaning, Hall deems it necessary to engage with the stereotype, to 'use' it to prevent a fixed meaning from becoming hegemonic. This may be done through hyperstereotyping: it mocks the process of stereotyping rather than the subjects or objects being stereotyped (Gray, 2006). A last postmodern strategy is humour, which criticises representational norms by exposing them and turning them into something foolish.

Parody, satire and hyperstereotyping are critical devices that point out differences and operate as ironic forms of intertextuality¹² (Hutcheon, 2002; Martins & Kolakowski, 2022). Despite their critical potential, the intertextual nature of these tools also presents difficulties: audiences have to be able to identify the parodied or stereotyped text in order to understand the layer of criticism (Martins & Kolakowski, 2022). In addition, the critical potential of postmodern tools is often contested because of their paradoxical nature. Derrida (1997) argues that deconstructions will always be both critical and complicit, as they exist within the same language structures. Similarly, Hutcheon (2002) argues that postmodern ways of criticism may be counterproductive because they are also complicit to hegemonic ideas of power. Furthermore, critical textual devices such as irony and hyperstereotyping may paradoxically deflect external criticism. For example, Gauntlett (2008) argues that irony provides a 'protective layer' to its messages. Accordingly, Gill (2007) claims that it is a 'catch-all-device' that allows speakers to express certain things without having to take responsibility. In a context in which everything can be perceived as irony or knowingness, criticism becomes much more difficult. Gill further suggests that this is exactly what is intended in a postfeminist context: to mock the feminist 'killjoy'.

Postmodernism is frequently associated with postfeminism as both emerged in the late 20th century as a reaction to dominant paradigms (modernism and second-wave feminism), and both frameworks interact with neoliberal, capitalist values. Additionally, they both aim to destabilise the status quo (Adriaens, 2009; Lotz, 2001). To do so, postfeminism implements postmodern textual techniques such as irony, humour, hyperstereotyping, exaggeration and aestheticization. Much like postmodernism, postfeminism adopts a self-conscious, paradoxical and self-undermining position. Both have radical political potential, as postmodern representations are not neutral but critical and self-reflexive (Hutcheon, 1989; 2002). However, as mentioned earlier, a postmodern/postfeminist way of criticism is paradoxical: despite attempting to undermine contemporary power dynamics, it is also complicit to them (Adriaens & Van Bauwel, 2007; Hutcheon, 2002).

¹² Intertextuality refers to the interdependence of texts. Postmodern tools such as parody and satire are intertextual devices because they require an original work to be subverted.

2.2. Postfeminist sensibilities in contemporary media culture

According to Gill (2007), much of the feminist debate in western countries now takes place in the media rather than outside it. This illustrates the relevance of analysing postfeminist themes in contemporary television culture. Postfeminism is increasingly theorised and appears to be expanding in relevance as a key concept for understanding popular culture (Gill, 2016). A number of scholars have noted its resilience and durability as a critical concept (e.g. DeJmanee, 2016; Genz & Brabon, 2017; Gill, 2016; Negra, 2014). Gill (2007) argues that postfeminism should be understood as a sensibility made up of a number of interrelated themes that characterise gender representations in the media. Moreover, Gill indicates that these themes are structured by continuing inequalities related to gender, race, ethnicity, class, age and disability. Various authors have indicated the importance of studying the contradictory postfeminist sensibilities through media texts, as they remain firm in the contemporary media landscape (e.g. Boschma & Daalmans, 2021; Gill & Toms, 2019). In addition, Banet-Weiser and colleagues (2020) argue that investigating these sensibilities is crucial for understanding both the past and current implications of mediated feminist discourses, especially as postfeminism has gone through rapid changes and allowed for new feminisms to emerge. The current section will examine a range of postfeminist themes offered by various scholars, and primarily link them to the representation of women in television.

2.2.1. In Pursuit of Perfection: freedom of choice and individualism

A first recurring theme is freedom of choice, empowerment and individualism, linked to consumerist and neoliberal values that demand continuous self-work. Within the postfeminist narrative, women are represented as self-reliant agents who are no longer constrained by power imbalances (Gill, 2007). Young women are encouraged to be assertive and seek success on various levels: career, domesticity, sexuality and family. In other words, they are required to reach ‘the perfect’: “a heightened form of self-regulation based on an aspiration to some idea of the ‘good life’” (p. 9, McRobbie, 2015). McRobbie argues that the realm of the perfect is potentially dangerous as it may unleash self-harming behaviours. Additionally, ‘the perfect’ functions as a dividing practice, since it is based on rigorous self-assessment against high standards that are rarely detailed. It equates feminine success with an illusion of control and perfection. Trying to reach the perfect

requires constant calculations, which creates a sense of being in control. This control is supposedly invested in the self, but at the end of the day, McRobbie claims, it is for the sake of male¹³ approval. Indeed, despite the emergence of new empowered femininities, romance, relationships and men still remain central in the lives of girls. According to Gill (2016), empowerment discourses are so twisted and clichéd that they end up being disempowering. McRobbie (2009) agrees, and argues that the freedom-of-choice rhetoric sparks gender anxieties and restores tradition. She provides the example of the film *Bridget Jones's Diary* (2001, Universal Pictures), in which the main character is a single but empowered young woman who is desperately in search of a man out of fear of ending up alone. This discourse conveys that a woman's ultimate goal is to find a husband and get married. Additionally, it often frames empowered working women as naïve, vulnerable and reliant upon men to gain self-confidence (Gill, 2009).

An individualistic discourse can be depicted in television through showing people's inner thoughts and struggles (see also section 2.2.10.) (Lotz, 2006). The problem with a strong focus on individual characters' dilemmas, is that no one is 'blamed' for their problems. This narrative often suggests that problems are created by characters themselves, due to a lack of performance, rather than resulting from outward expectations held by neoliberal and patriarchal systems. In addition, Banet-Weiser (2012) warns that high individualism problematically constitutes self-entitled subjects who lack responsibility. It paradoxically creates young women who are both confident and open-minded, but also narcissistic and disengaged (Genz & Brabon, 2017).

The recessionary context has transformed elements of the individualisation discourse: it has turned from a matter of free choice to an institutional obligation (McGuigan, 2006). Linked to this recessionary individualisation, is the notion of self-branding informed by corporate culture: female individuals are encouraged to develop themselves even more, as a means of accessing their true selves (McRobbie, 2015). Women are still encouraged to achieve perfection in an economically unstable context of high expectations where reaching perfection is impossible. McRobbie analysed perfection and privilege in relation to postfeminism within television series *Girls* (2012 – 2017,

¹³ McRobbie (2015) argues that male approval is constituted as the most important type of validation for women, but that female validation is strived for as well. This can be linked to the postfeminist theme of female competitiveness (see section 2.2.8.).

HBO), and found that the series reflects high degrees of self-reflexivity in terms of the postfeminist need to achieve perfection. Although the characters are all girls who can ‘have it all’ (highly privileged, white and middle-class), they are clearly limited by financial constraints. Bell (2013), Degreeef and Van Bauwel (2016) agree with McRobbie’s findings, and argue that *Girls* should be studied in the context of recession. In fact, in their analysis of *Girls*, Degreeef and Van Bauwel (2016) found that the series complies with postfeminism in its celebration of individualism and consumerism, while also deviating from postfeminist ideals through more realistic, sometimes even pessimistic, depictions of female characters’ experiences in terms of career, sexuality and relationships. The girls are shown struggling career-wise due to the recessionary context and their own mistakes, which counters the idea of postfeminist career women who are financially independent. As such, *Girls* depicts a level of realism with a layer of irony and humour as a way of critique (Degreeef & Van Bauwel, 2016). Despite this critique, McRobbie (2015) argues that the idea of reaching ‘the perfect’ is still promoted within *Girls*, as the series portrays success as a confirmation of the self.

2.2.2. No Pain, No Feminine Gain: the beauty myth

Contemporary postfeminist media culture shows a re-emergence of the beauty myth¹⁴ (Bindig, 2008; Wolf, 1991). As mentioned before, appearance is constructed as an integral part of the feminine experience (Lazar, 2011). The beauty myth leads women to believe that engaging in beauty and makeover culture will lead to self-confidence, self-acceptance and happiness (Boschma & Daalmans, 2021). Postfeminist television promotes an exaggeration of gender-stereotyped feminine practices, such as wearing high heels, using makeup, looking young, beautiful and sexy. This idealised image is often one of hegemonic or hyper-femininity (Bindig, 2008). Dosekun (2020) found that postfeminist beauty requires a repression of its discomforting, less pleasurable aspects. Although women may experience discomfort or even physical pain to achieve beauty standards, they do it because it is the “necessary choice”. This can be linked to the neoliberal idea of ‘cruel optimism’: beauty is framed as a sense of endurance, even if it implies pain (Berlant, 2011).

¹⁴ The beauty myth refers to the societal expectations and standards of beauty that are often unattainable and create unrealistic expectations, particularly for women. It suggests that the focus on women's appearance distracts from their other qualities (Wolf, 1991).

Feminine, ‘traditional’ beauty promises women that they will feel better about themselves and receive better treatment from others, including romantic or sexual attention. In addition, Dosekun (2020) claims that the new promise of feminine beauty is internal: beauty functions as an internal validator. In this way, the beauty myth frames normative beauty as a conscious choice of women, rather than something that is socially constructed. Moreover, even though women are applauded for investing in beauty, they are simultaneously and paradoxically seen as superficial and shallow for caring too much about appearances. Therefore, they must overcompensate, and prove that there is professionalism and intelligence behind their beauty. This is done in order to secure the position of the perfect career woman, shaped by neoliberal rationality. In conclusion, as Dosekun (2020) writes, women walk a fine line between “overdoing” and “underdoing”, particularly in work-related contexts. An excessive focus on beauty can be harmful in other ways. The beauty myth works by creating competition among women, and making them blind to reality (see section 2.2.8.). Women now view their own bodies and each other as the enemy, but are blind to patriarchal oppressive structures that remain intact (Bindig, 2008). Moreover, the American beauty standard is claimed to be natural, but often portrayed as exclusively white, able-bodied, heteronormative¹⁵ and Western-centric (Wolf, 1991; Batchelor, Kitzinger & Burtney, 2004).

2.2.3. ‘Sex Sells’: sexual subjectification and the female body

Not only do postfeminist texts centre around appearance, they also show a renewed focus on the female body (Adriaens & Van Bauwel, 2007; Degreeef & Van Bauwel, 2016; Duits & Van Zoonen, 2006; McRobbie, 2015). Postfeminism denounces the tensions that existed between feminism and femininity during second-wave feminism. It is now possible to be both feminine and feminist at the same time. The postfeminist narrative presents femininity as a bodily property rather than a social, structural or psychological identity (Adriaens, 2009). This can be linked to the increasing sexualisation of culture in the late twentieth century (Butler, 2013; Genz & Brabon, 2017; Harvey & Gill, 2011). Gill (2007) defines sexualisation as “the extraordinary proliferation of discourses about sex and sexuality across all media forms, and the increasingly frequent erotic representation

¹⁵ Heteronormativity refers to the assumption that heterosexuality is the single natural form of sexuality and the normal form of couple relationship. The term can be extended to social institutions, laws, norms and values based on this assumption (Jackson, 2018)

of girls', women's and (in a lesser extent) men's bodies in the public spheres" (p. 149). This phenomenon is part of the postfeminist project in that it counteracts the second wave's pessimist vision on female sexuality (e.g. a focus on the negative effects of pornography, Dworkin & MacKinnon, 1988). Against the background of postfeminist cultural sexualisation, Genz and Brabon (2017) developed the notion of 'do-me-feminism', a pro-sex form of power feminism that considers sexual liberation the path to women's independence and emancipation. The do-me-discourse puts forward a feminist heroine who is assertive, pro-sex, and determined to hold her own in a world dominated by men (Shalit, 1998). She uses her sexuality in order to achieve personal and professional success. Within media, this hypersexualisation can be noticed in the portrayal of women as active desiring sexual beings¹⁶ (Adriaens, 2009), as well as the emergence of new genres such as porno chic¹⁷ (McNair, 2013; Krijnen & Van Bauwel, 2022). Moreover, Gill and Scharff (2011) argue that new media and popular culture have developed a space of sexuality that appropriates vocabulary from the sex industry. In addition, pornographic discourses are often marked by an ironic and ambiguous tone, which can be linked with the postmodern reflexivity discussed in section 2.1.2. According to Gauntlett (2008), ironic hypersexual depictions can be particularly damaging because they present women as knowingly engaging in their own sexualisation. In this way, potentially sexist representations do not have to be taken seriously. Furthermore, critics are cautious about the risks of providing sexual content as a means to feel empowered, especially in terms of individuals' autonomy, freedom and respectability (Genz & Brabon, 2017).

Gill (2007) additionally notices a shift from sexual objectification to sexual subjectification in postfeminist discourse. The objectifying male gaze is internalised into a self-policing, narcissistic gaze. Power is no longer imposed from above, but constructs women's own subjectivity. Adriaens (2009) adds that this fits within the neoliberal narrative that requires female entrepreneurs to regulate every aspect of their sexual behaviour. As such, sexuality becomes a survival mechanism for women, a notion that Genz and Brabon (2017) connect to the post-recession context in which

¹⁶ For example, *Sex and the City*, a 'traditional' postfeminist text, is characterised by sexual explicitness (Adriaens, 2009)

¹⁷ The genre porno chic depicts pornographic images in non-pornographic contexts (McNair, 2013; Krijnen & Van Bauwel, 2022).

survival can no longer be provided by the neoliberal free market system. Some feminist scholars (e.g Gill, 2007; McRobbie, 2009) argue that this sexual shift is problematic, as only conventionally attractive women are represented as active sexual subjects, excluding women who do not fit the beauty standard. Additionally, Butler (2013) believes it may restore essentialist ideas of natural sexual difference.

Despite its possible negative effects, the sexualisation of women can also be interpreted as a critical mechanism that may forward women rather than pull them back to traditional values. For example, representations of women expressing sexual desire can effectively challenge normative ideas of women as passive objects. Moreover, according to Tortajada and colleagues (2017), sexual provocation may function as a way of satirising the patriarchal virgin/whore dichotomy. They illustrate this through Madonna's music video performances, in which she consciously presents herself as a sexual subject for the male gaze (Gill, 2007). She does this knowingly, posing and winking at the camera, through which she gains a sense of control (Tortajada et al., 2017). hooks (2012), on the other hand, interprets Madonna's performance as a submission to the patriarchal gaze resulting from an internal objectification that supports misogyny and gender violence. As stated before, the variety of interpretations on hypersexuality illustrates how paradoxical postfeminist representations can be.

2.2.4. Fake it 'Till You Make it: transforming the inner self

The idea of transforming the self does not simply apply to women's bodies and sexual practices, but their psychological levels too. In order to become confident and perfect, they are encouraged to make over their interior life. This would not imply an act or performance, but a remodelling of the self, which is connected to a neoliberal rationality (Gill, 2009). Gill (2009) talks about a men-ology discourse, which implies educating women to understand men, to learn to please them and take responsibility for their emotional management, which requires a lot of emotional labour. It involves intense planning and (self-)monitoring that reaches far beyond bodily discipline. Gill argues that this contradictory expert discourse produces a gender asymmetry in relation to emotional labour and

power, and naturalises sexual difference¹⁸. Gill further investigated how this expert discourse is present in women's magazines, and found that there is a strong focus on psychological techniques such as mirroring and co-creating. Women's own interests are required to be subjugated for their male partners. Gill argues that these discourses emphasise traditional notions of femininity as manipulative (i.e. femme fatal). The transforming repertoire consists of, among other things, learning to love one's body, becoming confident, conquering one's sexual baggage and becoming a sexual expert. Gill concludes that there were a lot of contradictory messages present in women's magazines, and argues that these contradictions are not random, but motivated. She is convinced that the contradictions do ideological work: on one hand, the fragmented set of discourses disavow the idea that magazines could be regarded as ideological at all. The magazine's combination of feminist and anti-feminist articulations makes it distinctly postfeminist, in which the goal is to embrace a 'traditional' femininity – to find and keep a man (McRobbie, 2007). Within television, the makeover paradigm is noticeable in the rise of makeover shows that focus on discipline, self-surveillance and beauty (Genz & Brabon, 2017; Negra, 2014).

2.2.5. Shopping for Liberation: unpacking postfeminist consumerism

Another prominent aspect of postfeminist media culture is consumerism. Within television, this is either illustrated as a preoccupation with buying and an attachment to material goods, or integrated through branding and product placement (Bindig, 2008). Not only does consuming provide pleasure and self-confidence, women form their identity and gain social recognition through consumption (Genz & Brabon, 2017; Hollows & Moseley, 2006; Lazar, 2009). Cosmetic companies play an integral role in the postfeminist consumerism discourse by constantly emphasising the importance of beauty and promoting hyper-feminine ideals (Faludi, 1991). Women, especially teenage girls, consume (beauty) products hoping to achieve unreachable perfection (McRobbie, 2015). Fashion plays a large role in this, and functions as a power symbol that may provide societal recognition (Adriaens, 2009). This can be linked to themes of female competitiveness, sexuality and individualism as well: consumers are encouraged to use commodities to work on their self-brand in competition

¹⁸ The men-ology discourse reaffirms female and male stereotypes: women are 'too emotional', whereas men are 'closed off'. Moreover, the discourse naturalises sexual difference because women's and men's degrees of 'emotionality' are constructed as natural, as a matter of the way they are (Gill, 2009).

against other women. During her analysis of postfeminism in beauty advertisements, Lazar (2009) noticed that the magazines promoted an ‘entitled femininity’: a feminine subject who feels entitled to be pampered and to embrace traditionally feminine practices. The problem with the ‘entitled femininity’ discourse, according to Lazar, is that it re-installs normative gender stereotypes and creates a narcissistic, confident female subject. This may be associated with Banet-Weiser’s (2012) concern of individualist discourses creating self-centred subjects. This entitled subject is represented within media texts through self-indulgence and related images of pleasure in a space of consumption. For example, pampering routines and applying makeup are framed as sensual, seductive and luxury rituals (Lazar, 2009). Important to note, though, is that consumerism is often represented in a mocking manner that is characteristic of postfeminist/postmodern visual culture. As noted before, the use of irony and humour may deconstruct consumerist values as well (Adriaens, 2009; Derrida, 1997; Hutcheon, 2002).

In the current austerity context, obtaining freedom and success through consumption has become more challenging. The ability and right to consume are now much more constrained, resulting in different forms of representation: focus is moved away from shopaholics to responsible, efficient consumers who thrift or start a lucrative social media enterprise as influencers (see also section 2.2.6.) (Genz & Brabon, 2017). In this new context, Bramall (2013) notices the popularity of ‘recessionistas’ instead of ‘fashionistas’: those who recycle outfits but are still fashionable, who mix designer labels with thrift finds. This trend creates the illusion that one can ‘have it all’ even if they cannot ‘spend it all’ – masking possible inequalities in the process. Indeed, in popular culture, systemic inequalities such as class differences are often not addressed (Bindig, 2008). This not only benefits patriarchal society’s economic system, but also its political goal: sustaining the status quo. Women who are preoccupied with consuming and appearance will not be able to notice the unfair treatment they face in society.

2.2.6. Swipe Right for Empowerment: social media and online self-branding

Since the 2000s, digital technologies have advanced and been used as feminism’s new frontier (Lewis, 2020). Digital media have facilitated feminism’s popularity again, as well as strived against gender inequality. For example, the internet has helped feminist hashtag movements such as

#MeToo gain widespread attention because high-power celebrity women have rendered feminism fashionable or desirable (Banet-Weiser et al., 2020). In addition, digital technologies have been used to oppose the objectification of women, constituting a body positivity movement¹⁹ (Darwin & Miller, 2021; Zaslou, 2018). Its aim is to improve women's body image and empower them. Although the movement engages in critiques on postfeminist normative beauty standards and gives voice to marginalised women, Darwin and Miller (2021) claim that the body positivity movement has its limitations because it paradoxically reinforces power imbalances – characteristic of postfeminist ideology. For example, the way online content creators frame body positivity tends to amplify the interests of those who are privileged. Additionally, digital movements that focus on (de)constructing beauty standards align with an intensification of internal and external surveillance and monitoring of women's bodies and behaviours, which Gill (2016) argues may have harmful consequences. Linked to this is Banet-Weiser's (2012) notion of the 'postfeminist self-brand', a branded postfeminism predominant in the online era because it is supported by a consumer culture context and mediated society in which consumers are increasingly under surveillance by media industries. For example, in order to maintain visibility as an online producer, women may resort to the mantra 'sex sells' in order to offer themselves as a commodity (Genz & Brabon, 2017). According to Banet-Weiser (2012), (sexual) self-branding may have negative consequences. Tensions arise when individuals identify as both producers and consumers, especially within a recessionary environment where individuals are less rewarded for their efforts.

In a more positive light, digital media have the potential to expose how social networks may negatively impact young adults by criticising elements such as the reproduction of heteronormativity, the pressure to perform and portray themselves as perfect while antagonising others (McRobbie, 2015). Other themes that have drawn criticism are self-sexualisation, which may express itself online via sexting, and heightened exposure to sexual violence online (Araüna et al., 2017). We should remain aware, however, that 'new media' too re-establish hegemonic inequalities and may enable new forms of oppression via surges of online misogyny (Araüna et al., 2017; Banet-Weiser, 2018; Gill & Toms, 2019).

¹⁹ The idea behind body positivity is that we should accept all body sizes, colours and abilities instead of rewarding only those that meet normative beauty standards (Zaslou, 2018).

2.2.7. Revamping Rebellion: popular feminism and popular misogyny

The previous section suggested that digital media platforms have contributed to the popularisation of feminism, which co-exists with a wave of online misogyny (Banet-Weiser, 2018; Lewis, 2020). Today, everything seems to be a feminist issue, which is visible in various media forms, such as advertising, magazines and even apps to boost women's self-esteem (Gill, 2016). Additionally, Banet-Weiser and colleagues (2020) notice a clear shift in visibility of overt feminist statements. In her analysis of women's magazines, Gill (2016) noticed that feminism is communicated through a celebration of all things female, through celebrities that assume a feminist identity, and through a lexicon and iconography borrowed from activist feminism. In other words, different forms of widely accessible 'happy' feminisms are circulating within mainstream media – feminisms that are safely affirmative and not about being a 'feminist killjoy' (Banet-Weiser et al., 2020). However, this does not mean that the media industry has adopted a feminist perspective. Instead, it offers contradictory messages around feminism and femininity (Gill, 2016). It co-exists with forms of anti-feminism and popular misogyny that attempt to promote a privileged heteronormative white masculinity (Banet-Weiser, 2018; Gill & Toms, 2019). This illustrates McRobbie's (2007) notion of a postfeminist double entanglement of feminist and anti-feminist ideas. A 'popular' type of feminism is embraced, while the 'humourless' and 'too-radical' feminists are repudiated and punished (Gill, 2016). Although feminism's popularity seems progressive, its new visibility needs to be questioned. Iterations of contemporary popular feminisms do not challenge the hegemony of neoliberalism and patriarchy (Banet-Weiser et al., 2020; Banet-Weiser, 2018). Instead, they contribute to notions of individualism and competitiveness by encouraging young women to work on the self, rather than to work together to reach social and political change.

2.2.8. From Allies to Frenemies: female competitiveness

In terms of relationships with peers, postfeminist texts are saturated with female competitiveness (Bindig, 2008). Female friendships seem to be centred on heterosexual relationships with men (Ross, 2004). Depictions of women fighting with each other naturalise competition and devalue female friendship. Tortajada and colleagues (2017) claim that portraying women as fierce and aggressive is part of the postfeminist backlash narrative. Aggression, a traditionally masculine

behaviour, is now easily paired with feminine values such as sexual agency and cosmeticism (De Wulf-Helskens et al., 2021). The underlying idea is the postfeminist notion that women do not need a man to save them. This representational pattern of the ‘tough woman’ questions patriarchal structures but simultaneously reproduces stereotypes of beauty and race²⁰. Moreover, Tortajada et al. (2017) argue that the ‘tough women’ act is void of transformative elements and therefore reinforces sexist stereotypes, the link between violence and sexuality, as well as the idea of natural sexual difference.

The heightened competition also needs to be seen in contemporary neoliberal austerity context: individuals are motivated to be their best selves and improve their performances. More specifically, young women are required to balance a successful career with successful domesticity. This creates a sense of competition that is directed towards both others and the inner self (Genz & Brabon, 2017). This can be linked to McRobbie’s (2015) idea of the ‘perfect’, which fosters competitiveness among young women (see also section 2.2.1.). Meritocracy plays a role in the creation of competition as well. McRobbie argues, however, that these meritocratic ‘opportunities’ are actually forms of social division – focusing on competition rather than feminist solidarity. As such, the ‘perfect’ functions as a device to create a competition among young women, but also against the inner self, since the competitive ethos is internalised. McRobbie is convinced that the realm of the perfect will result in self-beratement, as women will never feel good enough²¹. This, combined with outer-directed competition against other women, does not create solidarity nor gender justice. It leaves less space for outward criticism of patriarchy at the risk of occupying the position of a ‘radical feminist’. In conclusion, female competitiveness driven by a neoliberal rationality fosters new forms of gender hierarchy and eliminates the possibility of the cohesion that is needed for social change.

2.2.9. Beyond the Binary? Postfeminism’s embrace of diversity

²⁰ The notion of female aggression is linked with race. Latina women, in particular, are stereotypically portrayed as loud, fiery and overly sexual (Lopez, 2023). Tortajada and colleagues (2017) are aware that the representation of diasporic women as aggressive reproduces racist stereotypes.

²¹ This illustrates again how the political has turned personal. Women are encouraged to inspect themselves, rather than to look at the gender issues on a systemic level.

Postfeminism emerged as a reaction against a singular and uniform second-wave feminism, and emphasised instead the multiple way of being feminist and feminine. In this framework, fixed binary categories are deconstructed and diverse identities are embraced (Adriaens, 2009; Gill, 2016). The focus on multiplicity and diversification is especially visible in terms of gender and sexuality, notions which are seen as fluid in a postfeminist framework (Degreef & Van Bauwel, 2016). In addition, its focus on diversity can be noticed in the increased attention for queer themes (Adriaens, 2009; De Wulf-Helskens et al., 2021; Milestone & Meyer, 2021), or the growing representation of black and trans characters (Gill, 2016; Macintosh, 2022). Moreover, postfeminist texts try to adopt a stance against binary thinking by incorporating forms of gender ambiguity or ‘gender bending’. These are representations in which stereotypical bodily boundaries of femininity and masculinity are blurred (Adriaens, 2007; De Wulf-Helskens et al., 2021; Van Bauwel, 2005). Hybridity can also be perceived in terms of narrative or genre hybridity, which are postfeminist features embedded in a postmodern cultural context (Adriaens & Van Bauwel, 2007). Despite its embrace of multiplicity, postfeminism has been criticised for being exclusive, as seen in section 1.3.3. A traditional postfeminist text that has often been criticised for its exclusive character is *Sex and The City* (1998 – 2004, HBO), in which the main characters were white, heterosexy women who lived an upper-middle-class consumer lifestyle (Genz & Brabon, 2017).

As postfeminism has evolved according to its changing political and economic context, more attention has been given to how gender intersects with other axes of identity (Banet-Weiser, Gill & Rottenberg, 2020; Rossie, 2018). For example, Rossie (2018) performed an intersectional analysis of the television series *Being Mary Jane* (2013 – 2019, Akil Productions) to examine how women of colour are portrayed within contemporary postfeminism, as it is a paradigm that often renders them invisible. She found that postfeminist elements (such as career, marriage and consumption) were complicated by main character Mary Jane’s blackness and her refusal to be deracialised. At the same time, the main character uses postfeminism to achieve career success, create a self-brand, gain economic independence and sexual empowerment. In other words, the series illustrates postfeminist paradoxes: it is embedded within postfeminist media culture, yet also delivers a racial critique. In this way, *Being Mary Jane* differs from ‘traditional’ postfeminist media texts in that it criticises the systemic inequalities and histories of oppression.

Despite postfeminism's newfound attention for intersectionality, we have to realise that its ideology, and the multiplicity it promotes, is entangled with economic considerations. In contemporary capitalist context, diversity and agency are seen as consumer-driven marketing tools (Banet-Weiser, 2007; Genz & Brabon, 2017). Within popular culture texts, this is visible in the mainstreaming and popularity of diasporic identities and gay or bisexual characters and narratives (Gill, 2007). However, merely including women of colour without interrogating the racism that structures whiteness' dominance does not address the framework of hegemonic patterns of gender inequality and racism (Banet-Weiser et al., 2020).

2.2.10. Two-Faced Criticism: postmodern/postfeminist resistance and self-criticality

A last prominent feature of postfeminism is resistance against dominant paradigms such as patriarchy and heteronormativity – which aligns with the postmodern aim of de-naturalising the natural (Gill, 2007; Hutcheon, 2002). In postmodern and postfeminist visual culture, criticism against society is predominantly expressed through symbolism, humour, irony, parody and the practice of overemphasising and hyperstereotyping (see section 2.1.2.). Within the strictly regulated media context of the U.S., humour also serves as a method of normalising taboo subjects (Adriaens, 2009). Another postfeminist/postmodern tool is narrative complexity, for example through first-person narration and fantasy sequences that explore perspectives that conventional narrative techniques do not allow. These 'fantasy' narrative structures allow to expose characters' inner desires and thought processes, as well as their uncertainties and fears (Lotz, 2006). This narrative device points to the postfeminist, neoliberal focus on individualism and, maybe paradoxically, the embrace of multiple female perspectives. This has ideological implications as well: media texts do not necessarily put forward one perspective as 'correct'. Lotz (2006) warns that a thorough textual analysis is needed in order to look beyond literal interpretations.

Although the goal of postfeminist discourses is often to oppose neoliberal values, its critique is paradoxical. For example, Adriaens (2007) found that *Sex and the City's* representation of plastic surgery (as part of consumerism and the beauty myth) is both celebrated and mocked at. This contradictory attitude is typical for postfeminist and postmodernist texts. Some scholars question this ambivalent form of resistance. Gill (2007) states that it becomes more difficult to criticise media

content when everything can be considered as “just a laugh”. Additionally, Bindig (2008) argues that humour does not always have a beneficial outcome. In her textual analysis of teen drama series *Dawson’s Creek* (1998 – 2003, the WB), she found that characters make statements to counteract patriarchal forces such as the beauty industry, but that the critical edge is undercut because the comments have a comical undertone. In this way, the progressive quality of critical comments is lost because they are not taken seriously. Adriaens (2007) further suggests reception analysis in order to assess the true critical potential of texts.

The postfeminist/postmodern criticality towards the outward world has been amplified by the recessionary context (Genz & Brabon, 2017). The postfeminist mantra of choice and freedom is still present, but becomes obstructed by risk and intense self-responsibility. According to some authors, the current economic context infused with anxiety has created a more realistic, pessimistic television culture (Genz & Brabon, 2017). For example, during their analysis of the British television series *Fleabag* (2016 – 2019, BBC), Holzberg and Lehtonen (2022) marked heteropessimism as a new postfeminist sensibility. In the series, the protagonist, Fleabag, pessimistically identifies the limitations of heteronormativity (through use of irony and humour), yet she is unwilling to step outside of its sexual confines. Moreover, the main character desperately seems to want to identify as a feminist, but also repudiates concrete feminist politics – which is a typically paradoxical postfeminist stance. In this way, the series points to the fact that it is difficult to change existing paradigms and replaces the ‘traditional’ light-hearted postfeminist mindset that was dominant in the 1990s (Scharff, 2016). It substitutes a positive mental attitude into a more pessimistic mindset that criticises yet engages with heteronormativity. Holzberg and Lehtonen (2022) further argue that this pessimist position comes from decades of feminist activism being ‘eroded’ – as feminists have pointed to issues of structural gendered and sexual violence, but little has changed.

Lastly, postfeminism does not only critique the outside world, but also adopts a stance of self-criticality (McRobbie, 2009). In television, this is expressed by explicitly scrutinising postfeminist tropes such as over-consumption, the female body and hypersexualisation (Genz & Brabon, 2017). For example, Genz and Brabon (2017) provide the example of *Girls*, another text that is often labelled postfeminist, and notice that it both distances itself from postfeminist values such as consumerism, fashion, but simultaneously reaffirms postfeminism. By generating its own critique,

postfeminism adopts a self-reflexive identity that efficiently repositions individualism and sexism into notions of authenticity, self-care and agency (Genz & Brabon, 2017). Despite the potential of self-criticism, Ahmed (2013) finds that critique can become ‘a way of redoing by appearing to undo’. According to Ahmed, a new type of critique is needed that goes beyond the postfeminist self-criticality: an internal critique that recognises that postfeminism is able to operate this well due to our own subjectivity.

In conclusion, themes of individualism, perfection, consumerism, beauty, sexualisation, competition, popular feminism, ‘new’ media and diversity run through contemporary postfeminist television discourse. It is additionally characterised by self-criticality and paradoxical critiques of the status quo through postmodern techniques such as symbolism, irony, parody, overemphasising, hyperstereotyping, narrative complexity and humour. Since its emergence in the 1990s, postfeminism has transformed from a ‘light-hearted’ and ‘happy’ feminism to a more pessimistic, ironic one due to a recessionary context infused with anxiety and crises. Although promoted as an empowerment discourse, not all aspects of postfeminism are beneficial, as they are believed to bring women back to traditional values and its critique remains superficial. In a media context in which visibility is often driven by profit, competition and consumerism, simply being visible does not guarantee that hegemonic power relations will change (Banet-Weiser et al., 2020). In this sense, postfeminism fosters both feminist and anti-feminist sentiments. Different scholars have highlighted postfeminism’s continued vitality as a force in media culture, as postfeminist values still exert their cultural force (Dejmanee, 2016; Gill, 2016). As Gill (2016) stated: “Regrettably, we are a long way from being post-postfeminism” (p. 16). Rather, the ‘post’ signifies a displacement of feminism as a radical political movement to the idealisation of individualism, choice and empowerment (McRobbie, 2009).

RESEARCH DESIGN

The literature study has shown how contemporary postfeminist neoliberal society is full of contradictory gender discourses that are conveyed via various media platforms. The postfeminist rhetoric adopts both feminist empowerment narratives and anti-feminist sentiments that lead women to adopt both progressive and neotraditional values. Earlier analyses of postfeminist themes in television were mostly conducted on classic postfeminist texts, such as *Sex and the City* or *Girls* (Adriaens & Van Bauwel, 2007; Gill, 2007). The current research hopes to extend the existing knowledge by exploring how postfeminist themes are articulated in contemporary texts that provide a mix of discourses on femininity. The American teen drama is particularly interesting, as the genre has been shown to influence young girls' identity construction and their view on gender ideologies (Bindig, 2008; Van Damme, 2013). Against the complex background of neoliberalism and austerity in which discourses around postfeminism and femininity are rapidly changing, the current study aims to understand how contemporary postfeminist ideas are conveyed in the teen drama television series *Euphoria* (2019, HBO).

More specifically, the study is constructed around the following research questions: (1) How is contemporary postfeminism portrayed in the teen drama series *Euphoria*? (2) In what ways does *Euphoria* criticize or contribute to contemporary postfeminism? These research questions are open; new research questions may emerge during the analysis.

First, a theoretical overview of qualitative textual analysis as a research method is provided. Then, I will propose a methodological design that will be applied to answer the above-mentioned research questions. Lastly, some critical notes and limitations of textual analysis are considered.

1. Qualitative textual analysis as a research method

The present study can be situated in the field of feminist media studies and cultural studies, an interdisciplinary field that is influenced by social constructionist and critical perspectives²². Its premise is that investigating popular culture texts can deepen our understanding of society. Therefore, it is especially useful for analysing representational practices of sociocultural issues in media products (Dhaenens & Van Bauwel, 2022). A variety of methods is used within the cultural studies tradition, one of which is critical textual analysis. In media and cultural studies, ‘text’ is understood in the broadest sense of the word. Not only written and spoken language qualify as text, but also books, films, television programmes, magazines, social media content, and more. They are thought to be significant carriers of cultural values and ideologies (Larsen, 2002). Ideologies are belief systems that collectively shape a group’s social identity and co-construct popular culture texts (Hall et al., 2013). As we have seen in the literature review, postfeminism can be interpreted as an ideology that has evolved according to its political, economic and cultural context. The current study will explore how contemporary postfeminist ideologies are present in *Euphoria* via critical textual analysis.

Textual analysis is flexible in nature: it is a method that does not follow structured guidelines, and has adopted strategies from other disciplines. According to McKee (2003), the purpose of textual analysis is to estimate some of the most likely readings of a text. As texts are always produced and interpreted within a sociocultural and historical context, different – sometimes even contradictory – readings are possible (Fiske, 1989; Hall, 1980). Moreover, texts are ambiguous, as they consist of multiple latent meanings (Dhaenens & Van Bauwel, 2022). In order to understand these meanings, an analysis of a text’s discursive layers is needed. According to Metz’ film semiology (1974), audio-visual texts can be studied as a language system with different elements. These may include parameters such as narration, dialogue, characters, mise-en-scène, cinematography, camera work, sound, montage, setting, etc. (Larsen, 2002). Studying all of these parameters would be time-consuming and unnecessary. Therefore, a selection of relevant cases and parameters will be made

²² Social constructivism poses that meaning is never univocal, but rather fluid and contradictory (Gill, 2007).

based on the literature review and research questions (Dhaenens & Van Bauwel, 2022; Flick et al., 2004).

2. Critical textual analysis in practice

In order to understand how postfeminist sensibilities are articulated via femininities in contemporary teen drama television shows, an interpretative critical textual analysis of a popular American teen drama series will be carried out. According to Dow (2002), Degreeef and Van Bauwel (2016), television genres that produce a lot of (post)feminist discourses are sitcoms and dramas that centre on female leads. In the present study, teen drama series *Euphoria* was chosen as a case due to its popularity, its controversial character, its paradoxical portrayal of postfeminist themes, and its representation of complex female characters. In addition, although journalists have pointed to *Euphoria*'s "problematic" postfeminist themes (e.g. Reynolds, 2022), there is an absence of academic critical analyses that frame the series' postfeminist sensibilities in a more nuanced way. Based on an Israeli series (2012) of the same name, *Euphoria* is a popular American teen drama television series created by Sam Levinson for HBO. It premiered in June 2019 and was an immediate hit, with an average of 5.6 million viewers (Porter, 2019). The arrival of the second season in January 2022 made *Euphoria* gain new levels of popularity. It was reportedly the most-watched show across all platforms, only second to *Game of Thrones* (Northrup, 2022). The series consists of sixteen episodes spread out over two seasons, and two special episodes that aired separately. *Euphoria* follows a group of high school teenagers dealing with problems involving romance, friendships, alcohol and drug (ab)use, sexuality, trauma and social media. It portrays a few complex young female characters, who each have their own unique storylines and represent different femininities. Although the show is about teenagers, it is not necessarily suited for teenagers due to its provocative nature. *Euphoria* has a clear intention to defy convention, which has led to both praise and criticism (Hayes, 2019). Its shock-value and specialised marketing strategy are exactly what made the show have such a strong impact on the popular culture world (Hayes, 2019).

In terms of sampling, we will select parts of text that appear apt for answering the research questions. The sample is spread across the two seasons and two special episodes, as this allows a better understanding of different storylines and character developments. At first, we specifically wanted to focus on a selection of episodes that feature six female main characters and postfeminist themes.

While carrying out the analysis, however, we decided to expand the sample in order to better understand the narrative and character developments. The final sample included all eight episodes of season one, one special episode²³ and all eight episodes of season two – which consisted of around fifteen hours of television in total. After selecting a number of episodes, the text will be divided into sequences in order to structure the text. The term ‘sequence’ was first introduced by Metz (1974) within the field of film analysis and refers to a narrative entity in which a specific act or event takes place (Larsen, 2002). Each sequence will be provided with the following information: length of the sequence, time of day (day/evening/night), place (public/private), character names, and a description of events.

The analysis is twofold. First, each sequence will be checked for postfeminist and postmodernist themes, namely: female empowerment, a resistance narrative (through humour, irony, stereotyping and overemphasising), self-reflexivity, diversity, sexual subjectification, an increased focus on the female body, the beauty myth, individualism, transforming the inner and outer self, consumerism, cosmetics and fashion, female competitiveness, social media and technology, and popular feminism. There will be room for more themes to emerge, based on the literature review. Then, we will provide a critical ideological reading of these themes, analysing how they fit within the contemporary postfeminist framework, and discuss how contextual factors might have contributed to these articulations.

Parameters that are deemed relevant to examine postfeminist themes include narrative elements (characters, dialogue, storyline), *mise-en-scène* (make-up, costumes, lighting, décor), camera perspectives and movements, and cinematography (colour, framing of the body, camera perspective and movements). These parameters are not exclusive and may expand during analysis.

²³ Rue’s special episode (‘Trouble Don’t Last Always’) was left out of the analysis because it only displayed a 50-minute conversation about drug addiction. The lack of other characters and cinematographic elements led us to believe that this episode was not relevant in our analysis of postfeminist themes.

3. Critical reflection and limitations

Lastly, it is important to provide some notes on the research reliability and validity. As mentioned earlier, textual analyses always happen within a cultural framework and within a certain time span. Cultural studies scholars acknowledge that different interpretations of text are possible, and that the correct reading of a text does not exist (Fiske, 1987; Hall, 2013; McKee, 2003). I am aware that my position as a cisgender, female, white and Euro-centred researcher may influence readings of the text. In other words, interpretations are not objective and cannot be generalised. However, this is not seen as a problem, as interpretations are backed up by a theoretical framework on postfeminism and an understanding of the neoliberal commercial context in which the text was produced. Starting from a certain theoretical framework may also have limitations, such as the tendency to primarily confirm ideas described in the literature review. However, I am aware of this and will make an effort to include alternative interpretations as well.

RESULTS

The present section will cover the findings of the critical textual analysis performed on *Euphoria*. The analysis examined how postfeminist themes are made visible in the series and allowed for new themes to emerge. Further, *Euphoria*'s postfeminist themes are linked to their political, economic and digital context. The examples of sequences included are not exhaustive: other examples may fit a particular theme too, but were not discussed due to space limitations. All sequences, together with their suggested links to postfeminist sensibilities, are enlisted in the appendix.

1. "You Just Had to Have Confidence": empowerment, individualism and new traditionalism

In postfeminist media culture, young women are framed as empowered and agentic, especially as they are supposedly no longer constrained by power imbalances (McRobbie, 2015; Gill, 2007). In *Euphoria*, female empowerment is indeed celebrated, but mocked at the same time by focusing on the failures that female characters experience while trying to obtain 'the perfect' (McRobbie, 2015). "We should pick the hottest, most confident, bad bitch version of ourselves and be that for the rest of the year" says Maddy to Cassie while inspecting themselves in the mirror, high on drugs (season one, episode four). This scene is ironically followed by a series of tragic events that lead Maddy to despair. Another example is Kat's transformation from a passive virgin to a sexually agentic dominatrix, which seems celebrated at first, but is criticised as *Euphoria* later exposes the negative consequences of Kat's sexual agency (see also section 4). Various characters want to appear self-governing, but fail in their execution, piercing the postfeminist ideal of the American Dream in which teenagers are portrayed as self-governing superheroes (Schwarz, 1997; Signorielli, 2007).

Postfeminist media culture believes that women will derive happiness from balancing domesticity and a successful career. Although *Euphoria* follows teenagers who are still in high school, the career-family dualism is addressed in a critical manner. For example, in episode five of season one, Maddy is revealed to have no desire to build a career, but she chooses to never say it out loud because "everybody is so political"²⁴. This exposes the career-domestic expectations that neoliberal

²⁴ This quote may criticise the popularity of 'wokeness': individuals are increasingly aware of inequalities, yet seem apolitical at the same time because issues are not addressed on a structural level (see section 1.3.1.).

society holds for women. In a neoliberal sphere where productivity equals perfection, women who do not want to work are repudiated for not upholding capitalism. Paradoxically, a 'new traditionalism' discourse is simultaneously promoted, which rebrands the domestic as a feminine domain and does not regard domestic work as labour (Genz & Brabon, 2017). Maddy embodies this 'new traditionalism' discourse: she wants an expensive house, a husband and children, but no career. As a child, Maddy would observe and idealise rich women at the nail salon where her mother works, and she realised that none of them did anything besides raising children, and that none of them had confidence. This may allude to the neoliberal rationality that productivity equals confidence, and non-working women would lack confidence because they do not work. In a neoliberal recessionary context, Maddy dreams of leading a luxurious life, but knows that this goal is unrealistic. Therefore, she seems to overcompensate by focusing on confidence, which is knowingly portrayed as a fake performance, not as something that is reached through 'productivity' or appearances: "Maddy knew she had something special. That's why she loved pageantry, because you didn't have to be the prettiest, or the tallest, or the blondest, or the whitest. You just had to have fucking confidence." (Season one, episode five). However, in other episodes, confidence is derived by engaging in traditionally feminine practices such as applying make-up and playing dress-up. In this way, *Euphoria* tries to reject the postfeminist idea of empowerment through consumerism and cosmeticism, but simultaneously complies with it. Confidence is seen as an essential aspect of femininity, promoting narratives of individualism and female self-reliance, yet also criticised and exposed as something that is not real.

Euphoria further adopts a pessimistic stance on neoliberalism via humour and iconic phrases. For example, in episode eight of season one, at the school dance, Cassie wonders whether this is supposed to be the best time of their lives. She states: "After this is just bad jobs, and bills, and bad husbands", voicing pessimism on the reality of living in a neoliberal society, but embracing it at the same time, adhering to the neoliberal feminist subject Rottenberg (2014) described. Neoliberalism is framed as a system that will not change, as no alternatives are provided within the series either. Moreover, the fact that Cassie only mentions "bad husbands" can be linked to McRobbie (2009) and Gill's (2009) (heteronormative) criticisms that, despite being empowered, male validation remains central in women's lives. *Euphoria* features numerous female characters (e.g. Cassie and Kat) who try to achieve self-worth through male or sexual validation, but who lose themselves in

the process (see also sections 3 and 4). Again, focus is put on the negative consequences of implied self-reliance and individualism. In conclusion, *Euphoria* both criticises and complies with the postfeminist ideal of individualism and perfection.

2. “Smash All Beauty Standards”: on the beauty myth

Within a postfeminist framework, beauty is considered a crucial aspect of femininity that will lead to self-confidence and happiness (Boschma & Daalmans, 2021; Lazar, 2009). This is typically portrayed via gender-stereotyped feminine practices such as wearing high heels, applying make-up and pampering oneself to reach ‘perfection’, or a type of normative beauty that complies with hegemonic femininity (Bindig, 2008; Connell, 1987). *Euphoria* criticises the beauty myth, yet also engages with it – a paradoxical stance that is distinctly postfeminist. Various scenes show female characters applying make-up, discussing fashion and inspecting themselves in the mirror. Moreover, beauty is constructed as the path to self-confidence: in episode seven of season two, Maddy is applying Lexi’s make-up. Lexi is unsure about the results, but Maddy advises her to fake confidence, as “no one knows it’s real or not”. This confirms the postfeminist idea that normative beauty will lead to happiness.

At the same time, *Euphoria* criticises the great lengths women are expected to go to in order to conform to beauty standards. A clear example is Cassie’s storyline in season two, in which she wakes up at 4 a.m. in the morning to get ready for school, as she wants to grasp Nate’s attention (season 2, episode 3). A montage is shown of Cassie’s excessive morning routine, which gets more aggressive and painful as days without recognition pass by (Figure 1). Rue narrates that she loved the ritual, but that Nate was the only thing on Cassie’s mind. Cassie follows her pamper routine, convincing herself that she does it for herself, while in reality, she is frantically and hopelessly trying to get Nate’s validation. As such, *Euphoria* exposes and ridicules the postfeminist framing of feminine practices as a desire of the characters themselves. One day, Nate does notice Cassie, which makes her smile hopefully. Later that day, Maddy and Cassie notice that they are wearing similar outfits – Cassie has morphed her own style into Maddy’s in order for Nate to notice her (Figure 2). The exaggerated morning routine and Maddy’s reaction are framed in a humorous way, effectively portraying Cassie as silly for transforming her appearance in order to gain male validation. In

conclusion, *Euphoria* criticises the beauty myth, but simultaneously portrays Cassie as a naïve woman who chooses to practice beauty, without explicitly addressing that they are imposed by social norms.



Figure 1: Cassie's self-care routine gets aggressive.

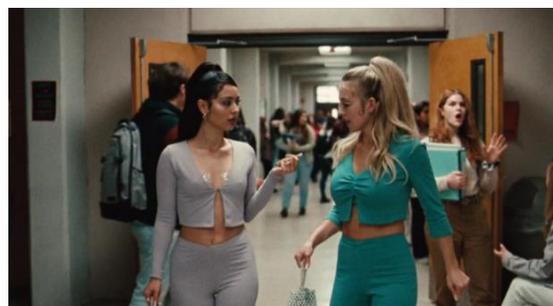


Figure 2: Maddy and Cassie both react confused.

Another instance in which society's attachment to beauty is criticised, is during Lexi's play (season two, episode seven). On stage, Grace/Lexi sits on her bed and sarcastically states: "I know being informed, smart, hardworking and curious are all very important qualities. But imagine having all of those qualities and also being hot", critically alluding to the fact that postfeminist society puts female beauty above intelligence. On stage, Lexi further compares her appearance and body to her sister's Hallie/Cassie. Grace/Lexi further claims that she does not want to be a person who is only known for their body, as she does not want the troubles that come with it. *Euphoria* thus makes visible the negative effects of a focus on the female body (Adriaens & Van Bauwel, 2007). In conclusion, *Euphoria* addresses the negative consequences of the beauty myth, but is complicit to it as well (e.g. by framing Cassie as silly and by equating beauty with confidence). Additionally, the critical potential of irony, humour and parody can be questioned, as noted in the literature review.

3. "You Just Need to Catch a Dick": hypersexualisation, subjectification and the female body

The postfeminist narrative celebrates female sexuality and pleasure (Adriaens & Van Bauwel, 2007; McRobbie, 2015; Negra, 2014). In popular media culture, this is often portrayed by a focus on the female body, sexual pleasure, a shift from objectification to subjectification, and sexual experimentation (Gill, 2007). *Euphoria* has been criticised multiple times for oversexualising

teenagers' bodies and fetishising their sexual trauma. According to some critics (e.g. Taseli, 2022), the characters' unhealthy sexual relationships and practices are framed as empowering. This postfeminist idea is deemed problematic as it may promote hypersexuality and abuse. However, a more nuanced interpretation of the series' take on sexuality is needed. *Euphoria* does display a lot of nudity, partly complying with Gill's (2007) idea of the sexualisation of culture, in which there is a proliferation of sexual discourses. In *Euphoria*, various female *and* male characters have nude scenes. However, nudity is not depicted solely for the sake of nudity, nor to please the sexual desires of audiences. An example is a scene in the first episode of season one, in which a group of men talk about Cassie's nude videos leaked by her ex-boyfriends. A montage of pornographic content featuring Cassie is shown, but simultaneously counteracted by Rue as a narrator, who claims that society should stop shaming women for sending nudes, but rather shame the men who spread nudes of underage girls. Rue's narration ends with "Cassie is actually super sweet," de-sexualising her. The sexually explicit montage paired with Rue's bitter narration forms a paradoxical critique that is part of a resistance narrative typical for postfeminist/postmodern texts (Gill, 2007; Hutcheon, 2002). On a superficial level, one may argue that *Euphoria* presents the female body in a sexual way. However, there is attention for the background stories of characters as well, which nuances their hypersexuality by contextualising the issue. For example, Cassie's childhood trauma of her father leaving is addressed multiple times throughout the series, explaining her need for male validation and subsequent hypersexuality in order to please men.

According to Gill (2007), postfeminist texts frame the possession of a sexy body as a woman's key source of identity. *Euphoria* shows several female characters who fall for this postfeminist idea: both Kat and Cassie present themselves as objects of desire for the male gaze, thinking this may lead to agency and happiness. Cassie was raised to believe that her sexuality and body are her biggest assets. For example, Cassie is praised by her mom for being a "heartbreaker", and her ex-boyfriends begged her to send nudes. At the same time, her hypersexuality is explicitly shamed by her environment. Cassie is shown navigating these contradictory discourses and experiences its harmful impacts on multiple occasions. An example is the carousel scene in episode four of season one, where Cassie – under influence of MDMA – rides a carousel horse at the carnival with Daniel, a boy she has been flirting with. The scene quickly turns into a shameful display of Cassie's hypersexuality: the two kiss, and Cassie starts pleasuring herself on the carousel horse. While Daniel

first encouraged Cassie to be sexual, her actions are later met with public disgust, as the camera zooms in on bystanders' faces, who are whispering and laughing (Figures 3 and 4). The circus music soundtrack contributes to the ridiculousness of the scene and is meant to evoke embarrassment in the audience. Cassie eventually realises the impact of her actions and is later shown crying alone at the carnival. By framing Cassie's sexuality this way, and the public reactions it elicited, *Euphoria* criticises hypersexuality, rather than applauding it. In this way, it deviates from the postfeminist sexual liberation narrative.

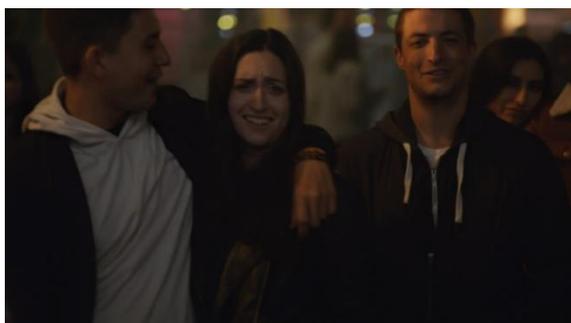


Figure 3: Bystanders judge Cassie's hypersexuality

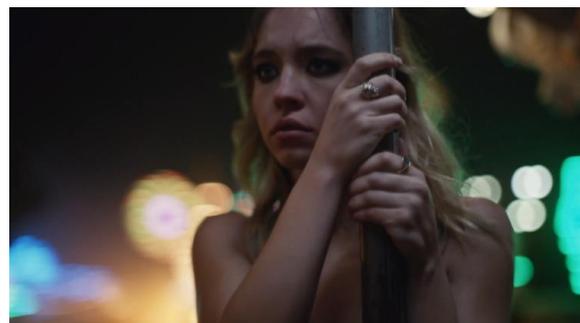


Figure 4: Cassie is embarrassed by her performance

Postfeminist texts typically portray sex as a power mechanism, which is tied to neoliberal values of individualism and freedom (Adriaens, 2007; Gill, 2016; Rottenberg, 2014). Women are represented as sexual activists who use their bodies and attractiveness as tools to achieve personal and societal change (Degreef, 2016; Genz & Brabon, 2017). This is very much the case in *Euphoria*. For example, Kat's storyline revolves around her transformation from the 'quiet virgin fat girl' to a confident, empowered dominatrix persona. Her confidence is prompted by newfound experiences as a camgirl and her sexual encounters with random men. Kat's storyline includes a postfeminist shift from sexual objectification to sexual subjectification (Adriaens, 2009; Butler, 2013): Kat deals with sexual trauma (someone recorded and shared a sex video of Kat without her consent) by internalising the male gaze. She becomes a camgirl and is able to profit off of her sexual agency. This shift is framed as empowering at first, but the negative consequences of Kat's transformation are later exposed: as Kat's storyline progresses, she ends up distancing herself from friends and a potential love interest. The last episode of season one shows how unhappy Kat is in reality: she gets ready for the school dance, alone, and doubts her outfit, which can be linked to the neoliberal notion of self-monitoring (Gill, 2009). She inspects herself in the mirror, reflecting on who she truly is

(Figure 5). Her insecurities begin to seep through the fake persona she has created. At the end of season two, she starts a romantic relationship with Ethan, after which she stops her camgirl hobby. In season two, however, Kat's 'progress' is halted: her relationship with Ethan lacks the excitement and sexual experimentation that she craves. She eventually breaks up with Ethan and returns to camgirling – indicating again that Kat's self-worth is derived from her hypersexuality. Her 'addiction' to hypersexuality is not framed as empowering, however. In episode seven of season two, Kat is shown performing a sexual dance in front of her laptop camera. A bright light is directed at her while the rest of the room is dark, conveying a sense of loneliness and sadness (Figure 6). In addition, the sequence is alternated by other sequences in which Cassie sits on top of Nate and dirty talks that she can control everything for her. The alternating scenes accompanied by slow music create an uncomfortable effect. Cassie sits on top of Nate, supposedly sexually empowered, but wants to be and *is* being controlled. In the same way, Kat is portrayed as having sexual agency, but is in reality controlled by her own need for sexual validation. Both remain unhappy, trapped in the confines of hypersexuality.



Figure 5: Kat cries while getting ready

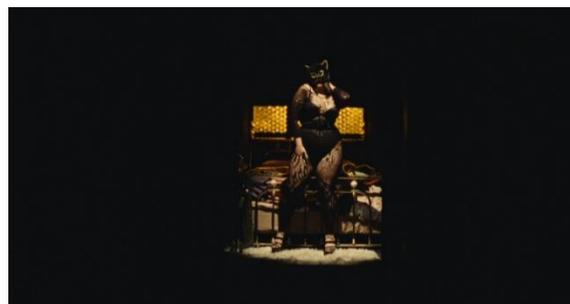


Figure 6: Kat returns to camgirling

Another character who uses sex as a power mechanism, is Maddy. In episode three, she is shown watching porn to learn how to move her body in the right way. Sex, for Maddy, does not equal pleasure, but power and control. This postfeminist representation of sexuality as a matter of empowerment and choice is criticised by Harvey and Gill (2011), who argue that it obscures the violence that women may suffer if they do not perform. While *Euphoria* superficially depicts female sexuality as empowering in some cases, it also addresses the abuse that both men and women suffer as a consequence of their sexual (un)availability. For example, Maddy is able to seduce Nate by using her body, but fails to control him, as she is stuck in an unhealthy relationship. Maddy's idea

of control is a fantasy made up in order to be able to live with the abuse she encounters. Other occasions of abuse and harassment are minimalised via ironic remarks: “Once, Nate tried to finger me without my permission. Like, it’s America.” (Rue, season one, episode one). In these cases, illegal sexual practices are made visible and briefly linked to systemic issues, but simultaneously brushed off – which renders criticism less powerful. This may be interpreted as problematic and possibly normalising sexual misconduct (e.g. Alkhalifa, 2022). However, the irony may also reflect the pessimism of contemporary recessionary society infused with anxieties, and the years of feminist activism that have not led to complete gender equality (Genz & Brabon, 2017; Holzberg & Lehtonen, 2022). Rue as a narrator acknowledges the unfair system they live in, but overlooks it, complying with Rottenberg’s (2014) new feminist neoliberal subject.

The analysis above suggests that *Euphoria* mainly underlines how hypersexuality and sexual subjectification may lead to exploitation and self-beratement. In this way, the series rejects the postfeminist empowerment narrative. In addition to exposing the harmful effects of hypersexuality, *Euphoria* attempts to display alternative sexualities. For example, in season two, Rue and Jules start a romantic (queer) relationship that is more focused on love than sex. On the occasions that they do have sex, the sex is portrayed in a realistic way (e.g. Rue faking an orgasm – episode two, season two). Jules is frustrated by Rue’s lack of sexual engagement, and Elliot, a friend of them, even suggests that Rue may be asexual. More likely, though, Rue’s lack of sexual initiative probably stems from her drug addiction and depression. The asexuality storyline is not further addressed, nor developed, weakening the creators’ attempts to make visible multiple sexualities.

4. “At Least I’m Loved”: on transforming the inner self for male validation

The postfeminist makeover paradigm reaches far beyond bodily expectations, and encourages women to transform their inner selves as well. This requires intense planning and self-monitoring, notions tied to a neoliberal rationality (Gill, 2009). In *Euphoria*, the makeover paradigm is mocked via postmodern techniques such as exaggeration and symbolism. Cassie’s storyline in season two illustrates this: she starts a secret relationship with Nate, and re-sculpts her entire personality and body to his needs. Section 2 explored how Cassie pampers herself to draw Nate’s attention, even if

it implied discomfort, and transformed her style to look like Maddy. In addition to transforming her appearance, Cassie lets Nate rewrite her whole personality. This is perfectly illustrated by a scene in which Cassie seduces Nate by stating that he “can control everything, what she wears, what she eats, who she talks to” because he knows what is best for her (season two, episode seven). When Nate questions whether she is afraid others will look down on her, Cassie answers “at least I’m loved”. This exaggerated remark points to Cassie’s extreme need for male validation, as well as the need for someone who regulates every aspect of her life. Cassie portrays the complete opposite of the self-regulating neoliberal postfeminist subject who does not need a man to realise her self-worth. In this way, Cassie embodies the men-ology (Gill, 2009), in which a woman’s own interests are entirely subjugated to a man’s fantasy. An additional sequence shows Nate dressing up Cassie like a doll (Figure 7) (season two, episode seven). The cinematography, mise-en-scène and symbolism convey tragedy: Nate and Cassie stand in a dark room but are lit up by a warm orange light that casts shadows on them. The warmth of the light paired with dreamy music creates a romantic atmosphere that is countered by darker elements. For example, some camera angles frame the couple behind a window, possibly symbolising that Cassie is trapped in her own fairy tale. Additionally, when the two kiss, their kiss is blurred by rain on the window, which may mirror Cassie’s sadness and internal troubles (Figure 8). In conclusion, *Euphoria* criticises Cassie’s transformation of the self by using postmodern techniques such as exaggeration. The act of playing dress-up together is so unrealistic and exaggerated that it conveys an implicit critique on Nate and Cassie’s behaviour – especially Cassie’s willingness to lose her personality.



Figure 7: Nate puts a bow in Cassie’s hair.



Figure 8: Nate and Cassie’s kiss is blurred by rain.

5. “Levelling Up”: on consumerism, fashion and cosmetics as part of “conquering femininity”

A prominent theme in postfeminist media culture is the depiction of consumerism: a preoccupation with buying and an attachment to material goods (Bindig, 2008; Genz & Brabon, 2017). Consuming is portrayed to provide pleasure, self-confidence and social recognition (Hollows & Moseley, 2006; Lazar, 2009). In postfeminist media texts, fashion and makeup products are often promoted, contributing to the idea that beauty equals happiness. *Euphoria* includes themes of consumerism, fashion and cosmeticism. In addition, consumerism is associated with a traditional femininity in various episodes. For example, while Jules (a transwoman) and Anna get ready for a party, Jules talks about wanting to “conquer femininity” and “levelling up” by buying feminine clothes, then makeup, and eventually hormones. In this way, *Euphoria* exposes again how traditional femininity is intertwined with the neoliberal idea of consuming, but does not criticise it further. The potential critique is also visible in the mocking representation of ‘fashionistas’, but the criticism remains superficial – upholding the status quo and celebrating consumerism in the process. This is visible, for example, in Kat’s personal transformation storyline (season one). Kat has earned a lot of money through camgirling, and although *Euphoria* highlights the negative consequences of presenting oneself online, it also represents its financial implications as liberating: suddenly, Kat is able to spend money on fashion and cosmetics, and to transform her appearance. This is illustrated by various scenes in which Kat spends her time at the shopping mall, buying new clothes and makeup. For example, in the second episode, she is shown in a makeup store, confidently walking to the cashing register with two shopping bags full of material goods (Figure 8). Additionally, she has traded her ‘nerdy’ clothing style for one that is courageous. Her new persona sports bold colours, leather corsets, black boots and vivid, colourful makeup. As stated before, consumerism is represented in a critical way that is distinctly postfeminist: the portrayal of Kat parading through the mall, turning heads with her extravagant outfit is so overemphasised and unrealistic, that it could be seen as a mockery of the postfeminist fashionista (season one, episode five) (Figure 9). *Euphoria* does not deliver any other critiques on consumerism, though. For example, it does not address money-related issues in a recessionary context, nor its possible intersections with class or other axes of identity. In conclusion, its criticism remains superficial.



Figure 9: Kat buying makeup in the shopping mall

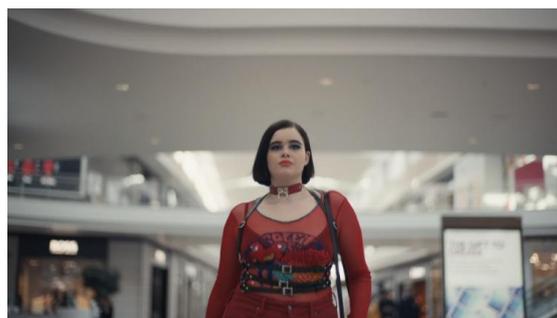


Figure 10: Kat confidently parading through the mall

6. “It Sounds Like You’re Navigating a Twitter Thread”: on social media and hashtag activism

As explored in the literature review, digital media have facilitated both feminism’s popularity (e.g. hashtag campaigns, body positivity movement), and online misogyny and violence (Banet-Weiser, 2018; Lewis, 2020). *Euphoria* illustrates the struggles that many face online by both depicting its positive and negative aspects. Focus seems put on the digital media’s dangers and hypocrisy, rather than its positives, though. For example, in season one, Jules meets Tyler on an online dating app and falls in love with him. However, later it appears that she has been catfished by Nate, who blackmails her for distributing child pornography (i.e. sending him her own nudes). In Jules’ special episode, it becomes clear that the catfishing situation still impacts her. Various fantasy sequences are shown in which Jules and Tyler have sex with each other, after which Tyler is revealed to betray Jules – symbolising the trauma he has left on Jules. In this way, *Euphoria* seems to expose the dangers of meeting people online.

The series’ social commentary on social media reaches further than this, by addressing the legitimacy of hashtag activism and the body positivity movement. Online activism is by some researchers argued to be a form of ‘slacktivism’ or passive engagements that may not achieve true political or social change (Glenn, 2015; Schuster, 2013). This criticism is voiced through a fantasy scene of Kat in season two. As Kat’s façade as a hypersexual cam-girl to fulfil her sexual needs made her unhappy, she put an end to her cyberporn hobby and started a romantic relationship with Ethan, who accepted Kat for who she was. In season two, however, Kat finds herself unfulfilled by

her relationship with Ethan, who cannot offer her the erotic experiences she fantasises about. Although Kat's screen time in season two is relatively limited, she is seen struggling with self-image and doubts her new relationship. In episode two, she is shown lying in bed, depressed and binge eating, when suddenly a group of imaginative influencers appears who encourage her to "love yourself" and "smash all beauty standards". Additionally, they claim that her cam-girl phase was inspiring, complying with the postfeminist empowerment narrative. Kat has a mental breakdown in the process, overwhelmed by the pressure to perform. The scene is ironic and humorous for its creativity, but also forms a social commentary on the body positivity movement that social media has started. The call to love one's body circulates widely across feminist texts online. It may seem like a positive and inclusive message, but it overlooks the industries and systems that perpetuate a narrow image of feminine beauty (Darwin & Miller, 2021; Harvey, 2020). Moreover, influencers' posts on body positivity have become so repetitive and capitalised by social media companies that its effectiveness and authenticity may be debated (Sarroca, 2022). *Euphoria* manages to underline this dark side of social media in a humorous manner. While doing so, the series criticises the postfeminist empowerment discourse, and highlights how such narratives may make women feel worse for constantly having to self-brand and inspect themselves (Banet-Weiser, 2012; Genz & Brabon, 2017). It should be noted, however, that *Euphoria* rarely frames the above-described topics as systematic issues, but rather as individual problems. This is a reflection of contemporary neoliberal capitalist society which tends to focus on the individual rather than the political (Adriaens & Van Bauwel, 2011; Rottenberg, 2014). Additionally, some issues are addressed in a very fleeting manner, which makes criticism less apparent and powerful. For example, Kat's character lacks screentime in season two, and the commentary on online activism and the body positivity movement is not further explored besides the influencer scene. Furthermore, the event does not inspire any change in Kat's thinking. Again, this raises the question whether *Euphoria* offers a social commentary only to create controversy for views and profit, instead of aspiring to achieve true social change – as postfeminism does.

7. “It’s the Fucking Patriarchy!”: on popular feminism and popular misogyny

In contemporary society, a happy feminism is embraced but co-exists with a popular misogyny, particularly in online spaces (Banet-Weiser, 2018; Gill & Toms, 2019). As for popular misogyny, *Euphoria* features a few scenes in which misogynistic behaviours are brushed off or normalised. For example, in the first episode of season one, Rue narrates on growing up in a digital age. She is shown receiving a text from a classmate: “Imma rape u cunt”. It is framed in a humorous way, as if wanting to display the reality and pessimism of contemporary society. These instances of gender violence are mentioned, but quickly dismissed, both by the series and its characters. In terms of feminism’s new popularity, *Euphoria* does not display any mentions of ‘feminism’, and surely not activist feminism. It does feature scenes in which characters seem to use feminism and ‘wokeness’ as a power mechanism. For example, in episode two of season one, Kat uses the excuse of identity politics to get out of a situation. She is called to the principal because pornographic images of hers were leaked, which the principal assumes is her on account of her body size. Kat denies the accusation, and says the principal’s comment is degrading: “It’s discriminatory. And it just goes to show how insidious, and... systemic body terrorism truly is in this country.” Kat’s statement is framed in a humorous way, an effect that is amplified as she walks away confidently, proud of the way she handled the conversation. This shows how, in contemporary neoliberal society, women are aware of systemic inequalities, but choose to live with them rather than actively challenging inequality through feminist marches or solidarity initiatives (Rottenberg, 2014). The series mirrors a hollow type of feminism that is similar to Rottenberg’s notion of neoliberal feminism: a feminism which critique remains superficial. In this way, *Euphoria* takes on a contradictory postfeminist position: it outwardly criticises patriarchy, consequently positioning itself as ‘pro-feminist’. At the same time, however, the discourse creates controversy in terms of gender equality (e.g. through depicting women as hypersexual, naïve, etc.), which may be interpreted as ‘anti-feminist’.

8. “I’m Not a Mess, But I do Love a Fight”: on female competitiveness, friendship and aggression

Another core postfeminist theme is female competition, which is both directed against the inner self and other women (Bindig, 2008; Genz & Brabon, 2017; McRobbie, 2015). *Euphoria* explicitly

forwards this theme and ridicules it, but simultaneously reaffirms female competition by not addressing how neoliberalism and patriarchy produce and benefit from it. Additionally, the representation of alternatives – solidarity between women – remain limited.

The most apparent display of female competitiveness is the rivalry between Cassie and Maddy due to their relationship with Nate in season two. Cassie secretly starts a relationship with Nate, who is Maddy's ex-boyfriend and still casually dating her. Although Cassie is destroyed by her actions (shown via self-destructive behaviour and guilt), she still finds herself drawn to male validation. She keeps up the act of the best friend while betraying Maddy. In the process, Cassie tries to justify her actions (e.g. "Maddy is not good for you, you are not good for her, and I will do everything I can to prevent it", season two, episode four). She portrays herself as a good person while knowing she is not. This is addressed multiple times by Nate himself, who ironically insults Cassie for betraying her friend. When Maddy finds out about Cassie's betrayal (season two, episode five), she reacts violently at first, then cries at the loss of their friendship. Later, in episode six of season two, Maddy tells Samantha (the mother of the child she babysits) about Cassie's betrayal. Samantha admits that, when she was young, she betrayed her best friend for a man too. In this way, *Euphoria* portrays female competitiveness as a recurring pattern, and as something that is unavoidable, which conveys pessimism. Maddy further mentions that she loves fighting, to which Samantha replies that she used to love fights too, but that she stopped since she met her husband. This normalises rather than criticises the need for male validation, *and* portrays a traditional femininity whose violence needs to be 'controlled' by a man. In the final episode, the violence and competition are amplified in a scene where Cassie is chased by Maddy in the school hallway, who violently pushes her against the wall. Although *Euphoria* seems aware of the issues around female competitiveness, it does not address the root of the problem, patriarchy and neoliberalism. Rather, the series seems focused on creating controversy for audiences who love drama. Additionally, what is notably absent from the female competitiveness storyline, is Nate's role. He is not criticised as much as Cassie. In episode six of season two, Nate briefly talks about the conflict with his mother, who does not criticise his behaviour, but rather applauds it. In addition, Nate seems unphased by the chaos he has helped create. This all points to the double standards when it comes to betrayal and sexual behaviour. Focus is put on Cassie's actions and the negative consequences she faces, but her actions are framed as her own individual doing, rather than a result of a need for male validation in a patriarchal context. This

not only demonstrates *Euphoria*'s upholding of individualism, but also its complicity towards patriarchy – a combination that is distinctly postfeminist.

Within the context of female competitiveness, the display of female aggression should be critically commented on. In *Euphoria*, Maddy is often portrayed as aggressive and fierce in an empowering and humorous way. For example, in season two, episode two, Cassie anxiously reflects on Maddy beating up numerous girls in school. A montage of Maddy acting violent towards these girls is shown, producing a humorous effect (Figure 11 and 12). Maddy's aggression seems to be applauded by the series. This, paired with Maddy's sense of style and polished makeup looks, forwards her as a fierce postfeminist woman who can stand her own ground and does not need a man. In reality, though, Maddy does crave attention from men, as is noticeable in the way she keeps dating Nate even though their relationship is "toxic". In terms of the portrayal of aggression, we could argue that Maddy confirms to the fierce, angry Latina stereotype, which may be a racist depiction (Lopez, 2023). It is possible that *Euphoria*'s creators wanted to represent Maddy like this in a knowing manner, hyperstereotyping her in order to subvert the practice of stereotyping, but this is unlikely. Too little deconstructions or 'winks' at the audience were present in order for this representation to be interpreted as a postmodern critical tool.

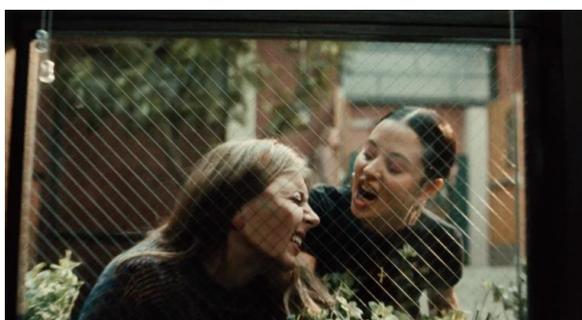


Figure 11: Montage of Maddy's violence towards girls



Figure 12: Montage of Maddy's violence towards girls

On a more positive note, *Euphoria* does address how competitiveness is part of the feminine hierarchy, creating an opportunity to de-naturalise the natural. Furthermore, a few alternatives to female competitiveness are shown, often in a nuanced way that highlights relationships' complexities. In Jules' special episode, female competitiveness is knowingly addressed by Jules: "most girls, when you first talk to them, they automatically analyse and compare themselves to you. And then they search

for where you fit in their hierarchy, and then they treat you accordingly. Even if they've mastered the art of hiding it with smiles and nods and small talk, you'd still catch them doing it." By delving deeper into the feminine hierarchy and Jules' anxieties about it, *Euphoria* opens up a conversation. As a transwoman, Jules finds herself trying to comply with the idea of femininity, but not in terms of female competitiveness. She seems to want to distance herself from the competition that patriarchy has created. This is also what she finds special about Rue: she is the first one who truly saw Jules, reminding her that she does not have to lose herself while "conquering femininity". In addition, Rue's friendships with Lexi forms an alternative to female competition. Although their friendship seems dependent on Rue's sobriety, the last two episodes of season two show how strong their bond is. Lexi performs her play, which displays "a group of girlfriends who grow up and grow apart", which comforted Rue. To her, it was a reminder that despite having been through their own trauma, which has affected their friendship, they can still count on each other (Figure 13). Lexi's play shows both female friendship and competitiveness, nuancing relationships between women. In this way, the play forms a parody of *Euphoria* itself, a postmodern technique to spread awareness and critical thinking among audiences. The play ends with a picture being taken after Rue's father's funeral – pointing to solidarity in a time of crisis (Figure 14).



Figure 13: Rue bonds with Lexi after the play



Figure 14: Female solidarity after Rue's father's funeral

The stark contradictions of the various displays of female friendships and female competition, both in and out the play, convey a sense of loss and pessimism. This may be linked to feminist activism as well: women used to march together to strive for their rights. Now, the postfeminist narrative convinces women that equality has been achieved, whereby feminism (and solidarity?) is no longer necessary. *Euphoria* implicitly addresses this by raising the issue and parodying itself through

Lexi's play. However, one must read between the lines to understand this particular meaning, and other interpretations may be possible.

9. "No Room for Heteronormativity": on diversity and taboo themes

In a postfeminist/postmodern framework, binary categories are deconstructed and multiple identities are promoted (Adriaens, 2009; Gill, 2016). This section will discuss *Euphoria's* diversity in terms of gender, race and class, as well as its representation of taboo themes.

9.1. Gender and sexuality

Euphoria displays a multiplicity of feminine experiences that are different, yet related to one another in their similarity of struggles with patriarchal and neoliberal implications on various levels (e.g. relationships with men and women, femininity, hypersexuality, beauty, career-domesticity). Each character has a different way of dealing with these issues, again indicating *Euphoria's* embrace of multiple identities. Another indication of gender diversity within the show is its increased attention for queer themes (Adriaens, 2009; Milestone & Meyer, 2021). For example, *Euphoria* shows a queer relationship between Rue, a biracial character, and Jules, a transwoman. Their relationship normalises queerness by offering an alternative to heteronormative relationships. Jules even says that "there is no room for heteronormativity here", explicitly exposing the gender binary. Other attempts to denaturalise the gender binary are particularly present in Jules' character arc as a transwoman. In episode seven of season one, Jules talks with Anna about her experience as a transwoman, which includes "conquering femininity". She wants to reach a certain level of femininity in order to obliterate it. She does this, for example, by wearing traditionally feminine clothing and letting her be (sexually) controlled by heterosexual cis men, even if it implies pain (see also section 2). Anna questions why Jules needs a man to feel more feminine, to which Jules cannot answer. This conversation illustrates the socially constructed traditional gender dynamics and intends to deconstruct them. After her talk with Anna, Jules starts questioning what femininity entails, and explicitly talks about this with her therapist in her special episode. She understands that society has created certain expectations of what femininity entails, and realises that femininity can

be multiple things, including things that are traditionally deemed ‘masculine’. Notions of gender bending and androgyny (Adriaens, 2007; Van Bauwel, 2005) are made visible in Jules’ transformation of fashion style. During the first season, Jules wears clothes that could be deemed traditionally ‘feminine’ (e.g. long hair, outfits in bright colours, creative makeup, short skirts, high heels, small cute backpacks, etc.). In the second season, Jules’ hair is cut shorter and she wears baggier clothes that are no longer traditionally feminine. Additionally, she wears a binder despite being a transwoman. Jules’ trajectory on gender and fashion exposes that femininity, and the beauty expectations that come with it, are socially constructed. In addition, it exposes how complicated the landscape of gender identities is.



Figure 15: Jules' 'feminine' style in season one



Figure 16: Jules' 'masculine' style in season two

A note of criticism should be delivered on Jules’ trajectory, though. Some authors deem her storyline not diverse enough, as she is a ‘transnormative’ character (Alkhalifa, 2022). In addition, Jules’ trans experience seems sidelined in season two, which caused online accusations that Levinson does not know how to write trans characters. The contrast is indeed remarkable: Jules’ special episode was co-written by Hunter Schafer (Jules), who is a transwoman herself. She did not have input in the writing of the rest of the series, which may explain why her story received less attention in season two.

9.2. Classism

As stated before, little explicit attention is given to classism in *Euphoria*. Section 1 discussed Maddy’s dream of living a luxury life without working. This is further explored in season two, in which she looks for a job and ends up babysitting against her will. Initially, she wanted to donate

her eggs to earn money, but she is not allowed as a minor. This again points to the fact that she wants to earn money, but does not want to work. Maddy is presumed to be lower- to middle-class, as her mother is “an aesthetician” and her father is “a drunk”. She enacts the dream of upward mobility by babysitting a rich family. Multiple scenes display how Maddy plays dress-up with Samantha’s glamorous dresses and accessories, and stands in front of the mirror acting as if she is a businesswoman (e.g. season two, episode two). This scene is humorous, but also hints at class differences and the dream of a better life, as well as postfeminism’s ties with consumerism, fashion and cosmeticism. Although the recessionary context and its implications are not explored on a deeper level, the pessimism conveyed throughout the series mixed with Maddy’s wishes for a better future hints to the fact that the current (economic) system is based on inequalities.

9.3. Diasporic identities

In terms of race, *Euphoria* offers a few problematic representations. Despite including various diasporic characters (e.g. McKay, black; Rue, biracial; Maddy, Latina), their representation should be questioned, especially in a context in which diversity is seen as a marketing tool (Banet-Weiser, 2007; Genz & Brabon, 2017). As mentioned in the literature, merely including diasporic characters does not address hegemonic patterns of racism (Banet-Weiser et al., 2020). In *Euphoria*, these patterns of inequality are not addressed. In fact, some diasporic identities are represented in stereotypical manners. As discussed in section 8, Maddy is stereotypically portrayed as the fierce but sexy Latina (Lopez, 2023; Merskin, 2007). In addition, McKay’s representation sometimes conforms to stereotype of the violent and hypersexual black man (Calabrese et al., 2018; Patton & Snyder-Yuly, 2007). For example, As Cassie’s boyfriend in season one, he criticises her hypersexuality multiple times, yet invites her to be sexual when he is in control. Moreover, in episode five of season one, the two are lying in bed together in McKay’s dorm room. Suddenly, a group of McKay’s ‘friends’ enter the room and push McKay on the ground, sexually abusing him while Cassie watches in shock. Afterwards, McKay acts as if nothing happened, and has non-consensual sex with Cassie to protect his masculinity. In this way, *Euphoria* resorts to the stereotype of the black man who is hypersexual, ‘raped and a rapist’. In conclusion, both Maddy and McKay’s representations rely on stereotypes. Additionally, In these cases, the stereotyping is not done in a

knowing manner, whereby the process of stereotyping is not criticised, but the racial stereotypes are only reaffirmed.

9.4. Taboo themes

As mentioned in the literature review, the postfeminist teen drama genre tends to normalise taboo themes (Adriaens, 2009; Heintz-Knowles, 2000). In *Euphoria*, various taboo topics are raised, such as drug abuse and mental health issues. The portrayals vary in their effectiveness of raising awareness, though. First, the series centres around Rue’s drug addiction, which is explored in depth. Some critics claim that *Euphoria* glorifies drug abuse through its use of beautiful aesthetics (a postmodern technique), but a closer inspection of the narrative reveals that this is not the case. Indeed, there are various instances in which characters do drugs, and the mise-en-scene morphs into an aestheticized display of reality. However, as the narrative focuses on the negative effects of drugs, addiction is not glorified at all. A scene that illustrates this features Rue and Jules taking drugs in season one, episode two. Their environment is aestheticized and surrealistic, full of bright colours and glitters (Figure 17). However, Rue’s narration breaks the glamorous portrayal: “I know you are not allowed to say it, but drugs are kinda cool... I mean, they are cool before they wreck your skin, and your life, and your family.” The aestheticized scene is immediately followed by a harsh depiction of Rue nearly overdosing, paramedics rushing to help, and Gia (her sister) crying in the distance (Figure 18). By contrasting Rue’s brief moment of happiness with the grim reality and consequences of drug abuse, *Euphoria* does not romanticise drug use, but criticises it. Again, this criticism is not addressed towards society, however, which leaves its potential up for debate.

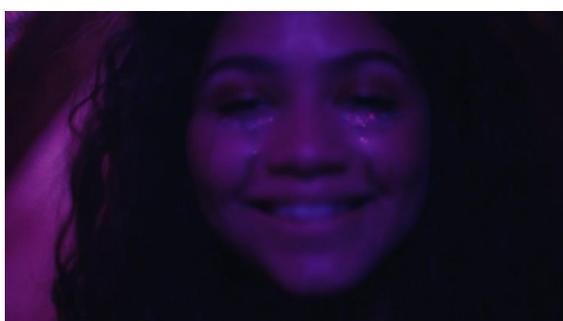


Figure 17: An aestheticized portrayal of Rue on drugs



Figure 18: Gia is devastated by Rue nearly overdosing

Rue's drug abuse and mental health issues (depression and bipolar disorder) are generally portrayed in a serious manner by mixing fantasy sequences with sharp representations of reality. However, some other mental health topics are not thoroughly explored, and sometimes even ridiculed, by which *Euphoria* takes on a contradictory (postfeminist) stance. For example, self-harming behaviours are explored via Jules' and Cassie's characters, but only superficially. In episode two of season four, Jules is in Elliot's room, staring out the window, reflecting on her troublesome relationship with Rue. The camera films her through a rainy window, leaving tear-like shadows on her lit face. The cinematography and mise-en-scène display Jules' inner turmoil. Then, Elliot notices a cut on Jules' thigh (presumably inflicted on herself) and caresses it. Although Jules' self-harming behaviour was briefly mentioned in Jules' special episode, it is not further explored, nor addressed by her environment. *Euphoria* may want to normalise talking about mental health, but its execution remains superficial, therefore less effective. In other episodes, threats of suicide or self-harm are even ridiculed (season two, episode four; season two, episode six). Both instances feature Cassie wanting to self-harm because of her betrayal and unhealthy relationship with Nate. In episode six, Suze (Cassie's mother) and Lexi are shown rushing to Cassie who is screaming and crying on the kitchen floor. She is pointing the sharp end of a corkscrew against her wrist and cries that she wants to die. Suze angrily takes the corkscrew away and leaves the room without addressing the situation. Lexi rolls her eyes and calls Cassie pathetic. Throughout the series, Cassie is repeatedly portrayed as naïve and 'silly', not being taken serious by her environment. She suffers the consequences of her own actions, and is judged for them, but her suffering is portrayed as her own mistake. This fits into the neoliberal rationality of self-government and meritocracy: if one does not perform, it is their own responsibility (Genz & Brabon, 2017; Gill & Scharff, 2011). Additionally, systemic issues are not addressed, which is typically postfeminist (Gill, 2007).

10. "I Didn't Build This System, Nor Did I Fuck it Up": resistance, self-criticality and pessimism

Throughout the analysis, we have hinted at postmodern/postfeminist techniques employed in *Euphoria* to voice criticism, such as humour, irony, pessimism, overemphasising and symbolism. Other postmodern techniques that are used in the series are self-reflexivity, self-criticality and

narrative complexity (Hutcheon, 2002). The effectiveness of these tools, as discussed in the literature review, may be debated.

10.1. Self-awareness and self-criticality

Postfeminist/postmodern texts are known for being self-critical, which is predominantly expressed through humour, irony, parody, symbolism and first-person narration. *Euphoria* further scrutinises various postfeminist themes, reaching a level of self-criticality and self-awareness (McRobbie, 2009). A major event that shows *Euphoria*'s self-reflexivity is Lexi's play, performed in episode seven and eight of season two. It is a self-parody that voices criticism on *Euphoria*'s characters and unrealistic representations, as well as the media industry (Hollywood). The play, 'Our Life', follows five friends who grow up together and grow apart. Essentially, it is an adaptation of Lexi and her friends' lives (Rue, Cassie, Maddy and Kat). It includes themes such as addiction, loss, love, family and friends, as does *Euphoria*. While writing the play, Lexi was hesitant to put it on, as she worried it may anger audiences, specifically Cassie, whose behaviour is heavily criticised in the play. In a way, the play functions as a hyperstereotype of *Euphoria* itself by parodying its own representation. For example, the play features a scene in which Hallie/Cassie and Martha/Maddy perform an overly sensual and unrealistic cheerleading dance (season two, episode seven). They are both dressed in revealing cheerleading outfits, wear exaggerated makeup and twirl their tongues around (Figure 19). This scene is a parody from a similar cheerleader dance in season one, that was already stereotypical (Figure 20). In this way, *Euphoria* criticises itself and the stereotypes present in American popular culture – effectively subverting them (Berridge, 2010; Gray, 2006).



Figure 19: Parody of Maddy and Cassie's cheerleader dance

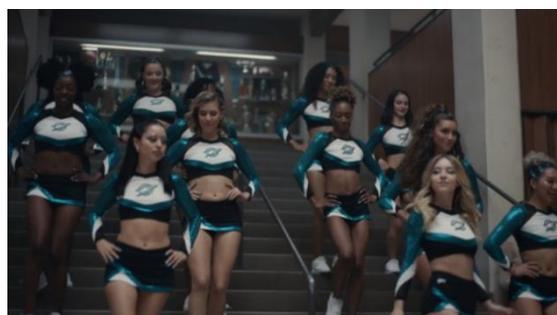


Figure 20: Maddy and Cassie cheerleading in season one

Other themes that are mocked are Cassie's form of emphasised femininity, her hypersexuality and need for male validation by Nate, the stereotypical jock who embodies toxic masculinity and internalised homophobia. Doing so, the play episodes manage to confirm certain character readings. In this way, *Euphoria* offers a meta critique on itself, as well as further criticisms towards other (postfeminist) themes. For example, the play ridicules the societal expectations women face in terms of beauty, and how their bodies are deemed more important than their intelligence (Dosekun, 2020). All this is done via humour, parody and irony. In terms of narration, the scenes in the play flow into 'real life' scenes from Lexi's memory, which heightens its self-awareness.

In more broad terms, Lexi's play can be read as a social commentary on the media industry. Lexi transforms from a passive observer to a confident director who is uncharacteristically impolite towards cast and crew members. This shift in personality may refer to the negative side of power-hungry people in fast-paced media industries. However, Lexi's transformation is not seen as problematic by her peers, but as inspiring. This may allude to the praise Hollywood celebrities receive despite possibly being ill-mannered. Aside from the media industry 'elite', *Euphoria* also addresses audiences' reactions via the play. In episode eight of season two, Cassie as an audience member is infuriated by Lexi's portrayal of her, and gets on stage to insult Lexi's passivity and judgement. The scene ends in a comical display of Cassie being chased by an angry Maddy and Kat on stage, while circus music plays in the background. The audience members react in shock and amusement, they film the scene instead of intervening. This reflects how television audiences view *Euphoria*: they focus on the drama rather than inspecting the layers of hidden social commentary. This also raises questions about media companies profiting off dramatic events, therefore creating controversy. After all, dividing audiences is exactly what *Euphoria* has been doing for two seasons. In conclusion, all these hidden meanings in the two-episode ending prompt an impressive meta criticism.

One should be mindful that, in a context of irony and knowingness, social criticism – on *Euphoria* itself and on the status quo – becomes difficult. Humour may be taken less seriously, and therefore may lack critical and political potential (Gauntlett, 2008; Gill, 2007). Furthermore, although audiences are seen as sophisticated consumers these days, *Euphoria* shows that various readings are

possible, and it is not known which readings audience members may prefer, nor what creator Sam Levinson truly intended.

10.2. Pessimism and escapism

A postmodern technique that is very present in *Euphoria*, is pessimism, conveyed through first person narrations by Rue and ironic comments that seem to criticise contemporary society. This can be related to contemporary society's permanent state of crisis (Genz & Brabon, 2017). Additionally, the years of feminist activism that have not resulted in gender equality may result in a pessimistic state of mind that individuals want to escape from, as argued by Holzberg and Lehtonen (2022). Linked with this pessimistic view on society, is the characters' need to escape. All characters seem to want to escape reality in some form, be it via drug or alcohol abuse, creating a fake online persona, or writing fanfiction. *Euphoria* creatively depicts the need to escape through fantasy sequences in which characters' inner thoughts and wants are displayed (Lotz, 2006). For example, in season one, episode seven, Jules is at the club and fantasises about Tyler/Nate approaching her to apologise for harming her. In her fantasy, Tyler/Nate's appearance is adapted to Jules' imagination: his hair is styled up, he is wearing rhinestones around his eyes and has glitter on his face (Figure 21). This is the version that Jules has created in her head, which still haunts her. Jules then insults and chokes Tyler/Nate, then kisses him while in reality kissing Anna (Figure 22). The image merges into Anna and Jules having sex at their apartment. Anna merges into Rue, as Jules wants it to be her. Rue tells her "You know this isn't going to end well" and kisses Jules' forehead, revealing Jules' inner fears.



Figure 21: Tyler/Nate's appearance in Jules' fantasy



Figure 22: Jules fantasises about choking Tyler/Nate

These fantasy sequences blur the boundaries between reality and fantasy, and functions as a way of dealing with the unfair treatment individuals face in contemporary neoliberal society. Using fantasy as an escape can be linked to Berlant's (2011) idea of 'cruel optimism', in which people are encouraged to believe in a happier future while the instability of real life obstructs their dreams. Lastly, one should be mindful about the possible implications of using pessimism as a critical technique. In *Euphoria*, pessimism seems to lead to an embrace of structural inequalities rather than an attempt to fight against them. This fits within the postfeminist discourse that appears to promote empowered feminists, but in reality sustains the status quo.

DISCUSSION AND CONCLUSION

The purpose of the present study was to examine how contemporary postfeminism is portrayed in the teen drama series *Euphoria*. More specifically, its goal was to analyse postfeminist sensibilities in relation to contemporary economic, political, cultural and digital trends. In addition, its purpose was to determine in what ways *Euphoria* criticises or reaffirms the postfeminist narrative.

A critical textual analysis revealed that *Euphoria* generally adopts a contradictory position towards numerous postfeminist themes, which is typically postmodern/postfeminist. First, notions of individualism and female empowerment are made visible, yet in a mocking way. Focus is primarily put on the negative consequences of female characters faking confidence and sexual agency. Kat's storyline exemplifies this: she transforms herself from a nerdy virgin into a sexually assertive woman who craves male validation, but is left unsatisfied. As McRobbie (2009; 2015) claimed, the empowerment discourse is framed as liberating and empowering, but in reality brings women back to a traditional femininity whose life centres around male validation. This idea is also addressed in *Euphoria*'s portrayal of Maddy, who wants to pursue a 'traditional housewife' lifestyle, but is set back by her unhealthy experiences with love – piercing the postfeminist logic. Maddy's dream of having a luxurious house without having to work is additionally portrayed as an unreachable goal, which possibly points to the recessionary context in which upward mobility is a myth. Although domesticity-career expectations for women are addressed in *Euphoria*, the series does not further explore the financial difficulties that many face in contemporary neoliberal society, nor its intersections with class or other axes of identity. This contributes to postfeminism's individualistic discourse: problems are framed as personal rather than political (Adriaens & Van Bauwel, 2007; Gill & Scharff, 2011).

The postfeminist themes of consumerism, cosmeticism and fashion are both embraced and rejected by *Euphoria*. Various scenes display gender-stereotyped feminine practices such as wearing fashionable clothing, applying makeup and shopping. However, *Euphoria* also voices criticism towards society's focus on women's appearances rather than their intelligence, for example, through sarcasm and parody (Lexi's play). The series further criticises women's actions to comply with normative beauty standards by overexaggerating and ridiculing, for example, Cassie's morning

routine in order to get male validation. This could be interpreted as a critique on the postfeminist beauty myth, but it is important to realise that Cassie herself is also ridiculed and portrayed as naïve, instead of addressing the patriarchal neoliberal system that requires women to self-regulate and monitor every aspect of their appearance in order to reach perfection (McRobbie, 2015). *Euphoria*'s criticism on beauty standards, thus, remains complex and contradictory.

Linked to a bodily transformation in order to comply with normative beauty, is a transformation of the inner self, which requires women to re-sculpt their personalities in order to please men (menology) (Gill, 2009; McRobbie, 2007). In *Euphoria*, this issue is portrayed in an exaggerated manner via Cassie and Nate's storyline in which Cassie lets Nate control everything about her: her interests, body and appearances. Additionally, there is a strong focus on Cassie's emotional imbalance as a result of her transformation: she constantly tries to recompose herself, but fails, and ends up miserable. This portrayal rejects the agentic postfeminist subject who has morphed her personality in order to please men. *Euphoria*'s displays of depressing reality mixed with unrealistic scenes of Nate dressing up Cassie as if she were a doll, effectively criticises the practise of losing oneself for male validation.

In terms of female sexuality, *Euphoria* rejects the postfeminist celebration of sexual experimentation, sexual pleasure and sexual subjectification. Although the series displays a lot of nude scenes, they are interpreted as forwarding the storyline rather than intended to please the sexual needs of audiences. In addition, instead of equating sex with empowerment, *Euphoria* chooses to focus on the negative consequences of hypersexuality (e.g. Kat and Cassie's storylines), and further addresses how sexual subjectification may lead to exploitation. *Euphoria* seems to take on a sex-negative position, but paradoxically voices criticism through depicting sexual acts. Thus, the series both deconstructs hypersexuality and is complicit to postfeminist sexual liberation, as the criticism and critical object exist within the same language structures (Derrida, 1997).

Another prominent postfeminist theme in *Euphoria* is female competitiveness and female friendship. Female competitiveness is particularly visible, with a competition storyline taking up most of season two. *Euphoria* ridicules the competition, but simultaneously pessimistically frames it as a recurring pattern that is unchangeable, which renders deconstructions less effective. Although the series offers

positive alternatives on female friendships, its focus remains on the complexity and struggles that women face in relation to each other within a patriarchal system – effectively critiquing it. At the same time, however, the aggression that comes with competitiveness is portrayed as empowering in *Euphoria*, and problematically associated with Latina women, resulting in a stereotypical and racist representation that does not align with postfeminism’s supposed embrace of marginalised identities.

In terms of diversity and multiplicity of voices, *Euphoria* again takes on a contradictory stance. The series attempts to deconstruct binaries in terms of gender and sexuality by normalising trans storylines and displaying characters who do not embody ‘traditional’ femininity. Furthermore, it depicts a queer relationship in which focus is not put on sexuality. However, the fact that racialised characters are portrayed in stereotypical ways indicates *Euphoria*’s contradictory portrayal of diversity. This ambivalence is also present in the series’ depiction of taboo themes. Some themes are explored in depth (e.g. Rue’s drug addiction), whereas others are mentioned but not engaged with, or even ridiculed (e.g. mental health and self-harm). A last important note on diversity, is its entanglement with commercial values. In contemporary capitalist society, diversity is often viewed as a marketing tool (Banet-Weiser, 2007; Genz & Brabon, 2017). Possibly, the series identifies itself as diverse because of the popularity of “wokeness” and identity politics, gaining more viewers in the process.

As for digital media, the analysis indicated that *Euphoria* adopts a rather pessimistic attitude towards digital media by exposing its dark sides such as online misogyny, sexting and catfishing. It should be noted that these issues were addressed by focusing on individual characters’ storylines and mistakes, whereas the systematic issues remained hidden, reflecting contemporary postfeminist neoliberal society in which the political has turned personal (Adriaens & Van Bauwel, 2007). In addition to media’s dangers, the series criticises feminist hashtag activism online, including the body positivity movement, through a fantasy sequence in which influencers’ chants “love yourself” are mocked. In this way, the series provides a social commentary on the body positivity movement, underlining its ineffectiveness and links with commercial culture. The sequence may also be interpreted as a mockery of the radical feminist killjoy. Raising systemic inequalities should be ridiculed because “being too political” does not suit the popular feminisms and neoliberal feminisms that sustain the status quo (Banet-Weiser, 2018; Banet-Weiser et al., 2020). In conclusion, *Euphoria*

conveys contradictory messages about feminist activism. Further mentions of feminism are absent in the series. The analysis did show that ‘woke’ or ‘feminist’ statements are used as a tool to manipulate others, to achieve something for oneself, which can be linked with postfeminism’s superficial activism and individualism. In this case, empty political statements are used as power mechanisms, which unveils postfeminism’s hollowness and lack of active political change (Rottenberg, 2014). It also points to the fact that postfeminist subjects acknowledge inequalities, but choose to live with them rather than challenge them (Adriaens & Van Bauwel, 2007; Rottenberg, 2014).

Another theme that was explored is postfeminism’s resistance narrative and its paradoxical way of outward and self-criticism. *Euphoria* expresses criticism towards the outward world (e.g. the media industry) through a use of postmodern tools such as humour, parody, irony, overemphasising, symbolism, pessimism and narrative complexity (Hutcheon, 2002). The series further adopts a self-critical position, particularly disclosed via Lexi’s play, by which it parodies itself and the postfeminist sensibilities it depicts (e.g. hypersexuality, female competitiveness, etc.). However, the effectiveness of postmodern/postfeminist tools should be debated (Gauntlett, 2008; Gill, 2007; Hutcheon, 2002). Indeed, the textual analysis has shown that *Euphoria*’s criticisms are ambiguous in nature: despite attempting to denaturalise hegemonic power dynamics, the series is complicit to them (Hutcheon, 2002; Gill, 2007b). This could possibly be intended by the creators: the series was made in a commercial context in which profit is prioritised. Creating controversy may be a way of gaining viewers, even if audiences deem the series’ portrayal of women discriminatory.

Along with pessimism – seen as a postmodern/postfeminist tool to denounce contemporary paradigms – comes escapism, which I put forward as a new postfeminist theme present in *Euphoria*. It has to be situated in a contemporary neoliberal recessionary context infused with fears and crises in which gender equality has not been achieved (Genz & Brabon, 2017). When considering postfeminism as a permanent state from which there is no escape, like Keller and Ryan (2018) do, other ways of escaping are pursued, as a way of coping with the grim reality of life. Within a postfeminist framework, escaping reality would be framed as empowering while paradoxically being disempowering, as gender inequalities are not put at the forefront anymore (McRobbie, 2009). In *Euphoria*, various characters display a need to escape from reality: through drug or alcohol abuse,

creating an online persona, writing fanfiction, fixating on appearances, through consumerism or faking confidence. In the series, escapism was primarily portrayed through fantasy sequences that showed characters' inner thoughts, frustrations and fantasies (Lotz, 2006). Notably, there were various scenes in which the fantasy sequences merged with 'reality' (e.g. Lexi's play), demonstrating the pervasive need of individuals to escape. The theme of escapism additionally interacts with other postfeminist themes explored in the current study, such as individualism, consumerism, beauty and fashion (escapism by focusing on the inner and outer self), digital media and digital feminism (escapism by spending time in an online space). As escapism is linked to other postfeminist themes, it helps maintain postfeminist ideology, as well as neoliberal and patriarchal narratives. Additionally, sustaining the status quo is possible through individuals' (possibly wilful) ignorance of systemic inequalities (Gill, 2007; Rottenberg, 2014).

In conclusion, *Euphoria* portrays a mix of paradoxical postfeminist messages. With regard to the research questions, "How is contemporary postfeminism portrayed in the teen drama series *Euphoria*?", and "In what ways does *Euphoria* criticize or contribute to contemporary postfeminism?", providing a unilateral answer is impossible. *Euphoria* offers an implicit social critique on the status quo, including postfeminism itself, but also sustains postfeminist ideology. Its criticism could be more outspoken, as some postfeminist themes remain seemingly glamourised, resulting in ambiguous readings. While *Euphoria* partly confirms the empowerment discourse by promoting female confidence, consumerism, cosmeticism, sexual liberation, and fashion, these themes are ridiculed and laced with symbolism. In this way, *Euphoria* destabilises traditional postfeminism and complicates it: empowerment is no longer portrayed for the sake of empowering women, but also to offer subtle criticisms. In addition, although notions of 'new traditionalism' are still promoted, *Euphoria* seems to deem a traditional housewife lifestyle impossible in the current environment in which productivity equals happiness, conveying a sense of loss and pessimism. *Euphoria* further adopts a self-critical position on postfeminist sensibilities such as female competitiveness and online (hollow) activism, primarily by making visible the issues. Often, however, little alternatives are provided (e.g. female friendships), rendering the series' critiques less powerful. Furthermore, the analysis revealed an embrace of multiple feminine experiences and queer voices, but other marginalised groups do not get the same treatment, which leaves wondering why certain

issues are raised if they are not executed well. Possibly, diversity is visible because it is viewed as a marketing tool in contemporary capitalist society driven by profit. In other words, *Euphoria* contributes to a postfeminist resistance narrative by using postmodern techniques of criticality which effectiveness can be doubted. *Euphoria* additionally adopts a pessimistic view on contemporary society, which spurs characters' need to escape reality. This is suggested to stem from the permanent state of socio-economic crisis in addition to an acknowledgement that inequalities persist despite years of feminist activism (Rottenberg, 2014). Escapism is therefore suggested as a new postfeminist theme. Further research could analyse how escapism is portrayed in other postfeminist media texts, as well as investigate its relation to contemporary contexts and postfeminist themes. Finally, as *Euphoria* forwards contradictory messages, a reception analysis of the series is needed to understand how audiences interpret the ambiguity of postfeminist sensibilities.

NEDERLANDSE VERTALING

De hedendaagse mediacultuur wordt gekenmerkt door een hernieuwde aandacht voor een populair type feminisme (Boschma & Daalmans, 2021; Gill, 2016; Ross & Ross, 2010). Contradictorisch genoeg gaat het herboren feministisch gedachtegoed gepaard met vrouwonvriendelijke uitspraken en gewelddadige acties, wat aantoont dat genderongelijkheid nog steeds alomtegenwoordig is (Bindig, 2008; Connell, 2021; Willem & Tortajada, 2021). Deze dubbele verstrengeling van 'pro-feministische' en 'anti-feministische' discoursen maakt deel uit van het postfeministische *backlash*-narratief dat oproept tot empowerment, maar vrouwen tegelijkertijd aanmoedigt om neoconservatieve waarden aan te nemen (McRobbie, 2009; Genz & Brabon, 2017). Postfeminisme is een van de meest fundamentele maar omstreden concepten in feministische mediastudies en *cultural studies*, vanwege haar verscheidenheid aan interpretaties en paradoxaal karakter. Het bekritiseert de patriarchale status quo, maar versterkt tegelijkertijd systematische ongelijkheden (Adriaens, 2009; Adriaens & Van Bauwel, 2007). Verschillende auteurs hebben het concept geanalyseerd en gelinkt aan politieke, economische en digitale context (e.g. Banet-Weiser, 2012; Rottenberg, 2014). Sinds de ontwikkeling van het begrip 'postfeminisme', heeft de maatschappij meerdere verschuivingen doorgemaakt, zoals de financiële crisis van 2008 en recente wereldwijde crises (bv. de COVID-19 crisis en de oorlog tussen Rusland en Oekraïne). Deze contextuele veranderingen hebben geleid tot een verandering van het postfeministische narratief, dat nog steeds streeft naar empowerment, maar ook meer pessimisme en kritiek vertoont.

Het huidige onderzoek had als doel de bestaande kennis over postfeminisme uit te breiden door postfeministische thema's te analyseren in de controversiële postmoderne tienerdramaserie *Euphoria* (2019, HBO). De studie probeerde de volgende onderzoeksvragen te beantwoorden: (1) Hoe wordt hedendaags postfeminisme afgebeeld in de tienerdramaserie *Euphoria*? (2) Op welke manieren bekritiseert *Euphoria* het hedendaagse postfeminisme of draagt het eraan bij? De postmoderne thema's die werden geanalyseerd varieerden van vrouwelijke empowerment, seksualisering en sociale media tot schoonheid, consumentencultuur en vrouwelijke rivaliteit. Uit een kritische tekstuele analyse bleek dat *Euphoria* verschillende 'traditionele' articulaties van postfeministische bekritiseert, zoals hyperseksualiteit en consumentisme, voornamelijk door gebruik te maken van postmoderne kritische technieken zoals ironie, humor, parodie, hyperstereotypering, zelfbewustzijn en overdrijving (Hutcheon, 2002). De effectiviteit van deze

ondermijningstechnieken moet echter worden betwist: *Euphoria* bekritiseert de maatschappij op pessimistische wijze door te focussen op de negatieve gevolgen van de acties van de personages, in plaats van ongelijkheden te contextualiseren als het resultaat van het neoliberal patriarchaal systeem. Deze vorm van leeg activisme past bij het postfeministisch discours dat lijkt de realiteit bloot te leggen, terwijl het de status quo in stand houdt. Verder onthulde de analyse een nieuw postfeministisch thema, escapisme, dat in de serie werd overgebracht door middel van fantasie-sequenties en narratieve complexiteit. De behoefte om te ontsnappen aan de bittere realiteit kan te wijten zijn aan de recessie die gepaard gaat met crises en angsten, en de ongelijkheid tussen mannen en vrouwen blijft bestaan ondanks jaren van feministisch activisme. Wat toekomstig onderzoek betreft, zou het thema escapisme verder geanalyseerd kunnen worden in relatie tot andere postfeministische thema's en mediateksten. Verder werd een receptieanalyse van *Euphoria* voorgesteld om te begrijpen hoe het publiek de paradoxale postfeministische thema's interpreteert.

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APPENDIX

S1. EP1. "Pilot" (Rue)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:00 – 03:00		Rue	Rue's monologue: situate within contemporary society (9/11, American middle-class suburbs). + characters' mental health issues. Rue tells us she's exhausted.	<ul style="list-style-type: none"> - Rue's dialogue on mental health issues: "it's not like I was physically abused, or had a shortage of clean water, or was molested by a family member" (...) "but she's a little young to tell" + reference to Van Gogh and suicide → use of humour to criticize the way we deal with these issues? - contemporary society: 9/11 as a turning point. Rue born three days after 9/11. Shows the unfair, disastrous world she was unwillingly 'thrown' in → self-reflexivity + paradoxical critique - girls' preoccupation with the body from a young age (stands in front of a mirror sucking in her stomach, source of anxiety) → focus on female body + critique - gets a text "imma gonna rape u cunt" (dangers but downplayed) + children

					filming Rue’s panic attack (documenting disasters more important than helping) → technology + irony
2	03:00 – 04:28		Rue	Older Rue comes into the living room. Series of shots that show her opening the bathroom closet to take Xanax “at some point, you make a choice”. Rue and Gia take the bus to school Rue is in class, a guy shows a sexual video while pretending to give a blowjob. Rue remains still, as if she’s seen it all before.	- system blamed for drug abuse? “I just showed up one day, without a map or a compass... Or to be honest, anyone capable of giving good fucking advice. And I know it all may seem sad, but guess what? I didn't build this system, nor did I fuck it up.” → self-reflexivity + critique neoliberal society (by narrator) - sexualisation or harassment seen as ‘normal’, can’t, help it
3	04:28 – 06:42			Starts at home: Rue sniffs drugs on her bed, camera moves to Rue at a home party. Series of shots of Rue (problematically) drinking and doing drugs, but aestheticized (soundtrack + music + colours). Shots are slowed down. Rue is sitting on the couch, we hear a monologue about drug addiction. She experiences two seconds of nothingness, bliss. ((Euphoria title))	- soundtrack: When I R.I.P., lyrics about drugs + feels ‘freeing’? - camera movement: smooth transition from bed to home party. Represents feeling of being high (?) - aesthetics: colours shifting (light + dark; red + purple + blue) - makeup: glitter around eyes, sloppy but intentional. To represent chaotic but glamorous state of mind? - dialogue: “and everything stops (...) suddenly, you give it air again, give it life again. (...) Over time, it’s all I wanted, those two seconds of nothingness” → escapism

					- narrative: way of explaining drug addiction
4	06:42 – 08:43	Day	Rue, Gia, Leslie, Jules	Rue returns from rehab at the end of summer. She fake smiles, seems tired and ashamed. She greets her sister Gia, who is happy to see her, and her mother, Leslie, who seems less happy. They are driving back home, and Rue notices a girl (Jules) biking by who sparks her interest.	- music: ‘uplifting’, ‘magical’ song when she notices Jules on her bike
5	08:43 – 11:00	Day	Rue, Fez, Ashtray	Fez (Rue’s friend) and Rue talk about Jules, the “new girl”. Fez suggests that they would get along. They talk about rehab, and Rue makes a few sarcastic comments about the world they live in. She buys drugs from at Fez’s brother Ashtray	- fashion : Jules described by Fez as “looking all sailor moon”, not a traditional fashion style - sarcastic dialogue Rue: “things have been really good ever since she gave over her life to lord and saviour Jesus Christ” “The world’s coming to an end and I haven’t even graduated high school yet”. → pessimistic look on society, self-reflexivity, humour and irony - cinematography: pink neon lights at a convenience store (unrealistic, represents Rue’s unreliable mental state or narration?). - cinematography flashforward to Rue and Jules who have taken drugs: purple lights, under a tent of blankets. When returning back outside, heavy sunlight seeps in, as if Rue stepping into heaven.

6	11:00 – 12:30	Day	Rue, Nate, McKay	Nate’s character is introduced by Rue as the ‘high school jock’. Nate and McKay are in the car, talking about the end of summer high school party they are organizing. Talking about girls, “pussy”, Maddy (they just broke up again). They come across Jules on a bicycle, Nate yells a sexist joke “How about you come ride on this D”. Jules puts up her middle finger and falls off her bike.	<ul style="list-style-type: none"> - dialogue about harassment (again) “once, Nate tried to finger my without my permission. Like, it’s America.” → paradoxical critique: humour combined with cynicism and carelessness about unfair system → blaming American system and the patriarchy, but brushing it off. - Jules reacts to harassment by sticking out her middle finger, but falls. → resistance/independence (?) but is mocked by Nate. → Jules is harassed, reacts, and experiences negative consequences
7	12:30 – 14:00	Day	Jules, Kat	<p>Jules’ character is introduced. We see her walking home after falling from her bike, then inspecting her bruises. Rue’s monologue continues: Jules followed summer school along with Kat. They’re texting about the summer party.</p> <p>Back home, Jules is scrolling on a dating app, and deleting people who sent dick pics. She texts a guy who wants to meet up for a drink, and cancels going to the party.</p>	<ul style="list-style-type: none"> - Jules chooses ‘DominantDaddy’ who is also sweet and gentle, but deletes the guys who sent her dick pics. Wants to be validated for her beauty and treated with respect, but also dominated? - technology/social media (dating app) - chooses a one night stand instead of going to the party with Kat (fem relationships; guys before friends?)
8	14:00 – 15:08		Maddy	Maddy and Kat are getting ready for the party. Maddy is inspecting her boobs and asking for validation from her friends, who tell her they look fine. Maddy concludes that she looks “literally disgusting”. The three	<ul style="list-style-type: none"> - focus on the female body + need for validation (Maddy is insecure?) - aesthetics: pink neon colouring in Maddy’s bedroom

				<p>friends talk about Nate, call him a loser and a dick. They are getting ready, talking about boys and sex as the “solution to all your troubles”. The scene ends with the three friends laughing after Maddy scolds her dad for coming in her bedroom.</p>	<p>- conversations about boys and sex: “You just need to catch a dick and forget about your troubles”, suggested by Kat, who says that “fucking someone new” is the best thing to do after a breakup. → sexuality as a power mechanism - sexuality: Kat is judged by a friend because she is a virgin and has only catfished men. Kat seems hurt, but doesn’t say anything. → sexuality as power - cosmetics and fashion: Maddy is constantly looking in the mirror</p>
9	15:08 – 20:02		Rue, Leslie, Gia, Lexi	<p>Rue returns home, worried, and her mother is angry, asking her where she’s been. She doesn’t trust her because she suspects she’s been doing drugs. Rue’s monologue explains three ways to evade a drug test. She opts to go to her “best friend” Lexi to get clean urine. Rue passes the drug test.</p> <p>We see a flashback to Gia finding Rue after she overdosed.</p>	<p>- female friendships: Rue asks Lexi a favour. She returns the favour, but Lexi is clearly disappointed. Rue sees her as a “best friend”, but drugs remain the only thing on her mind. → no true friendship between them? - Rue seems ashamed and sad for doing this to her family. “If I could be a different person, I promise you, I would. Not because I want it, but because they do.”</p>
10	20:02 – 22:52		Jules	<p>Jules is standing in her bedroom, wearing only underwear. She injects a dose of hormones and gets ready for the night. She applies makeup, chooses an outfit and inspects herself in the mirror. She tells her dad she is going to “some party or</p>	<p>- makeup and fashion: Jules applies a bold deep blue eyeshadow and lip gloss. She has pink highlights in her hair. She chooses her outfit carefully: a purple short dress and mesh t-shirt, black chunky boots, a small pink backpack.</p>

				<p>something”, and her dad tells her to be careful.</p> <p>Montage of Jules biking through the night and arriving at a motel. She texts DominantDaddy, and is scared of him being a “serial killer”, but he reassures her. Rue’s narrator voice indicates that, looking back to it, going to the motel was a bad choice. Jules enters the motel room.</p>	<ul style="list-style-type: none"> - soundtrack: song is upbeat and reflects Jules’ growing confidence (while she also seems insecure, looks in the mirror a lot) - aesthetics at night: remain colourful, with neon lights at the motel and clouds. - narrator (Rue): creates tension
11	22:52 – 25:58			<p>At McKay’s party: Nate and his friends are taking shots, talking about Cassie who is, according to Nate, a whore and a “fucking freak” because she has slut pages. McKay plays it off, says he likes her for her funniness and intelligence, and the fact that she likes cars. His friends (all boys) laugh at this, scold his emotional ‘feminine’ side. They look up Cassie’s leaked sex videos. Rue’s voice-over reacts in a disappointed way.</p> <p>Flashback to Cassie at the dinner table: Cassie’s mother, Suze, is talking about Cassie’s new boyfriend. Cassie reacts embarrassed, “he’s not my boyfriend”.</p>	<ul style="list-style-type: none"> - colouring: pink and blue neon lights (quite unrealistic for a home party) - self-reflexivity and criticism on system: Rue’s VO says “it’s 2019, nudes are the currency of love” and that people (boys) should stop shaming women for sending them. “shame the assholes who create password-protected online directories of naked, underage girls.” → resistance narrative → technology + social media - focus on female body and sexuality: montage of Cassie’s nudes while VO “Cassie is actually super sweet” → contradictory? Or de-sexualising? - talk about boys, McKay and cute guys
12	25:58 – 28:51			<p>Cassie and McKay are sitting in the corridor at McKay’s party, flirting with each other. Then, they are about to have sex in McKay’s bedroom. They both undress, and Cassie seems a bit unsure what to do. McKay</p>	<ul style="list-style-type: none"> - Cassie seems ashamed about undressing and being wet, she says it’s embarrassing. - on porn and sexuality: “I’m not being sex negative, I’m just saying... this thing isn’t out of left field”

				<p>roughly pushes her against the bed and chokes her (thinking that this is what she wants because he's seen it in porn). Cassie stops him and demands why he would do that, partly angry, partly scared. They talk about it, McKay is sorry and says he will never do that again.</p> <p>Rue's VO about porn (including porn clips in which women are degraded)</p>	<p>(it isn't strange) → paradoxical critique (doing porn/focusing on sexuality, but narrator criticizes it as well) - sex: Cassie and McKay talk about consent (after the slip-up), and Cassie urges him to talk about it before having rough sex. "Or unless I ask you" → sexual pleasure + female agency + experimenting</p>
13	28:51 – 29:58			<p>Rue is walking to McKay's party. Maddy, Kat and BB pass by in the car and offer her a ride. They pass by the motel that Jules is at, and Rue stares at it.</p>	<p>- female friendships: car ride, offer each other a ride even though they don't know each other that well. Solidarity?</p>
14	29:58 – 33:22		Jules, Cal	<p>Cal and Jules in the motel room. Jules is sitting on the bed, with the guy standing in front of her (asserting dominance). She lies about her age and her place of residence. He offers her a drink, which she accepts. He asks about her looks: "do you walk around like this?". He says she's beautiful, and Jules smiles and thanks him. Cal says he is envious about her generation, they don't have to follow the rules as much. Meanwhile, he asserts dominance by putting her finger in her mouth and asking "wider". They proceed to have rough sex: Cal rips her stockings and takes her from behind. He leaves her on the bed when he's done.</p>	<p>- fashion: Cal questions Jules' outfit - framing of the body: high angle shot when looking at Jules; low angle shot when camera is pointed at Cal → male gaze? But intentionally, I think. To create power dynamics - Jules seems happy with male validation, but also timid (e.g. we see Jules waiting in the reflection of the mirror, while Cal puts on a condom. She is framed small, is fidgeting and barely dares to look at him). During sex, she lets herself be dominated. Not sure whether she likes it or not. → contradiction with how outgoing and fierce she seems to be at other times</p>

				VO Rue during rough sex: Jules would go to the bathroom and pray that she'd wake up 25, living with her girl best friend in NYC.	- sexualisation? Not the centre of the scene, as Rue's VO about friendship is on top of it. → my interpretation: sex is not what Jules inherently craves. She craves connection and trust. Rue does too (she cried when Jules told her this story)
15	33:22 - 36:36			Rue has arrived at McKay's party and goes to the bathroom to take drugs. Rue's VO lets us know that there are a couple of versions of what happened that night, and that she is not a reliable narrator. Maddy and Nate try to make each other jealous by making out with other people. Jules leaves her hook-up and bikes to McKay's party.	- cinematography: Rue walks around the walls after she's taken drugs. Represents her instability when she's high. - colours: neon red, blue, purple - Maddy's sole purpose is to make Nate (her ex boyfriend) jealous. She uses other men for this, but only has eyes for Nate. → sexuality as power mechanism - Maddy's agency : → Tyler: "You're so hot," Maddy: "I know."
16	36:36 – 38:46		Kat, boys	Kat is drinking and smoking with some boys. They are talking about whether she is a "nun or a slut". Kat lies, and says she is a "fucking savage" (while being a virgin). A guy in the room accuses her of being a prude, and Kat looks at him daringly, while taking a sip of alcohol. When talking to Jules about her virginity, Jules had answered: "Bitch, this isn't the 80s, you need to catch a dick." Rue VO: "She was on a mission to enter junior year as a woman of questionable morals." Kat and the boys talk about sucking	- sexualisation : Kat and the boys talk about other girls and their number of sex partners. Kat feels as if she has to prove something (as if sexual performance is an essential part of life). Might want to overcompensate because of her (bodily) insecurities as well. Her environment pressures her to perform as well (Jules, her friends, the boys). → competition among women? Kat wants to enter junior year as a "woman of questionable morals"

				<p>dick and watching porn. The boys say only men and sluts watch porn, prudes don't. Kat daagt hem uit. The guy asks: "How much of a slut are you?", Kat is initially taken aback (shows insecurity), but then challenges him "Why don't you come find out?". The guy responds by daring Kat to take her top off, to which she snickers and looks away uncomfortably. She eventually does it, while staring him in the eye (but glancing uncomfortably at the other two guys present). The boys comment on her weight by: "Fat girls give the best head." Kat looks down, insecure, but the boys laugh. Still, Kat seems adamant on maintaining a confident posture, and smiles seductively at the boy.</p>	<p>→ experimenting + sexualisation of culture</p> <ul style="list-style-type: none"> - female body: Kat is insecure about her weight, but tries to overcome her insecurities by seducing a boy – and later, multiple men. She acquires agency by having sex. → sex as a power mechanism - aesthetics: neon blue and purple lights. There is a lit fish tank behind Kat. - outfit and fashion: Kat is wearing shorts, a patterned blouse, a necklace and clear glasses. She is wearing a simple bra. She is not wearing makeup.
17	38: 47 – 41:56		Rue, Fez	<p>Fez and Rue talk at the party. Fez is worried about Rue's drug addiction, but Rue declines his sentimentality. Fez goes on anyway, says he has missed her and she has scared him. Rue tells him about when she was eleven years old; her dad just got diagnosed with cancer but the prognosis looked good. She tells us about her anxiety, panic attacks, and the drugs she got to calm her down. She felt safe on drugs. "two years later he was gone. The panic attacks stayed. I found a way to live."</p>	<ul style="list-style-type: none"> - relationship Jules: Rue VO: "Jules had just arrived at the party" → Jules seems to be Rue's lifeboat, an obsession? - drug addiction blamed on exterior factors: deepening of character's backstory
18	41:46 – 44:50		Jules	<p>Jules arrives at the party and goes to the kitchen to get a shot of alcohol.</p>	<ul style="list-style-type: none"> - Nate-Jules: wants to hide his interest in Jules via anger

				<p>Nate goes outside and sees Maddy making out with Tyler in the swimming pool. He scolds Maddy for not being classy and acting like a whore, to which she responds: “Suck my dick.” Everyone laughs at Maddy’s comeback. Nate gets angry and goes back inside the kitchen, throws some bottles around and orders all of the guests to “get the fuck out of the kitchen”. His eyes fall on Jules, who is standing at the other side of the kitchen, driven in a corner. Nate asks what she’s looking at, and makes a scene by asking the guests whether they know who she is. Jules seems uncomfortable, says she doesn’t want to start a fight. Nate intimidates her by stepping closer, invading her personal space. Jules reacts scared and looks away, but then grabs a knife from the kitchen counter and threatens him. Nate backs away, scared, naming her a freak. Jules cuts her own arm and screams that she is invincible. She backs away too, exclaims proudly that she just moved here.</p>	<p>- Jules reclaims her agency after being threatened. - dialogue Nate: “Nobody that looks like you is minding their own business. I know what you are. (...) You want some fucking attention? Because I’ll give you some fucking attention.”</p>
19	44:51 – 45:17			<p>Kat walks into a room and adjusts her hair and clothing. She smiles to herself and tells BB proudly that she just lost her virginity. BB asks how it was, to which Kat responds (lying) that “it was nice, yeah”. BB calls her my little slut and hugs her, she tells Kat she is proud of her.</p>	<p>- Kat’s sexual performance and losing her virginity is applauded by her friends. Kat does not seem impressed by the sex though. → focus on sexuality as a woman’s agency BUT it is downplayed by Kat’s experience (which was underwhelming)</p>

20	45:17 – 46:33			<p>Jules leaves the home party and Rue runs after her, asking whether she is okay. They briefly discuss what just happened and introduce themselves to each other. Rue asks whether she can come with Jules, to which she responds yes. They bike home. Rue grabs Jules' waist and rests her head on her back.</p>	<p>- female friendship/romance → not particularly explaining what 'type' of relationship or interest they have → hybridity and diversity of identities - soundtrack during bike ride: same 'happy' song, indicating that Rue feels at piece when she is with Jules.</p>
21	46:33 – 49:45	Night/morning		<p>Ending montage: Rue and Jules silently slip into Jules' bedroom. Rue takes care of Jules' cut, Jules undresses, Rue accidentally makes a noise and they giggle. Jules lays down on the bed, Rue stands in the room and seems reluctant and shy to join. Rue nurses Jules' cut. McKay and Cassie sleep together, McKay is cuddling Cassie and kisses her cheek. Maddy and Kat sleep in the same room. Kat is awake scrolling on her phone. Nate arrives home by car and slams the car door shut. He enters his house and stumbles on the stairs. The camera zooms in on a family photo on the wall, with Nate and Cal (Jules' fuckbuddy) present. Rue VO: "remember when I said that things got weird? So... yeah" Rue finishes nursing Jules' cut and they lay next to each other on the bed. Rue strokes Jules' hair. They seem very close (there is a romantic tension?). Jules is fidgeting on her</p>	<p>- soundtrack 2: Run Cried the Crawling (Agnes Obel) - female friendships/romance between Jules and Rue - Cassie wants to be cared for - Kat: captivated by social media. Overthinking? Not talking or hyped up about 'losing virginity'. I get the sense that she is underwhelmed? - ending: "Wanna get high?" → even though Rue is captivated by Jules' presence, drugs are still the nr. 1 thing on her mind. Will she drag Jules in with her?</p>

				shirt. They look each other in the eyes, Rue smiles and says: "I've got an idea," to which Jules asks what, and Rue replies: "Wanna get high?"	
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S1. EP2. "Stuntin' Like My Daddy" (Nate)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	05:54 – 08:27		Nate, Maddy	<p>Maddy and Nate: Nate observes Maddy dancing in school. Next shot of them walking home together. She looks up to him, they're holding hands. Maddy on the bed (in Nate's fantasy), looking up at him, wearing white lingerie and a cross, looking like an innocent doll.</p> <p>Nate comes home (to his dad's study) and says goodnight</p>	<p>- outfit and makeup Maddy: very feminine (e.g. purple flower patterned dress) + light purple glittered eyeshadow. Complies with Nate's fantasy of a girl. - consumerism: Maddy is shown (in Nate's fantasy) coming out of a mall with her hands full of shopping bags. She gets kidnapped but Nate saves her. - Maddy's lingerie in Nate's fantasy (probably) doesn't compare to reality → her style is much more 'daring' irl.</p>
2	08:45 – 11:05	Day, at school	Rue, (Jules)	<p>About drugs again: Rue sees Jules on the first day of school. Throwback to after McKay's party: Jules questions Rue's proposal ("didn't you just get out of rehab?"), but they take the pills anyway. The next shot, in which they are drugged up, looks aestheticized, nearly romanticised (purple neon lights, glitter), but is juxtaposed with a series of shots that show</p>	<p>- aesthetics: purple and glitter, under a tent of blankets (Jules and Rue are high) → juxtaposition: aftermath of Rue's overdose. A fantasy world vs. cruel reality. There is no romanticisation, but the hard truth hits. → broken realism + postmodern elements</p>

				the aftermath of Rue’s overdose (e.g. the impact it had on Gia, who found her).	
3	11:05 – 12:34	Day, first day of school Throwback to McKay’s party	Rue, Jules Cassie, BB, Maddy, Kat	<p>At high school: Rue and Jules are talking about how embarrassing the first day of school is (having come back from rehab and being the ‘suicide girl’ at McKay’s party). Cassie, BB and Maddy are walking on campus too. They talk about Jules “the girl who tried to kill herself” and the party. BB accuses them of both being too busy having sex with people. Throwback to the party: people were filming Maddy and Tyler making out in the pool. Maddy convinces everyone (Nate and her friends) that she blacked out at the party and doesn’t remember having sex with Tyler. Kat joins the group and is immediately labelled “the new sexpert”, and her friends all react incredibly excited. They congratulate her, and Kat acts embarrassed. Still, she wanted her friends (and the rest of planet earth) to know that she had had sex with a random guy at a party. She is relieved that her virginity is no longer a thing.</p>	<p>- outfits: * Rue is wearing her dad’s maroon baggy hoodie, shorts, a backpack. * Jules is wearing a short blue checked skirt, a matching t-shirt with flowers, and a small yellow backpack. Tomboy vs. feminine. * Maddy is wearing a lilac top and skirt, matching colours, and purple eyeshadow with neon pink eyeliner. It is a bold look for a high schooler * At home, Maddy is shown wearing a face mask and pink lingerie. She wants to look her best (cosmeticism and fashion) * Cassie is wearing simple blue jeans and a light pink sweater. She is not wearing makeup. Very girl next door (innocent?) * Kat is wearing a butterfly-patterned button-up and high waisted jeans. Simple outfit, no makeup. Clear glasses. - Maddy lies about being sexually active with Tyler. She wants to remain pure (for Nate). → comply to male desires - Kat’s sexual debut: she wants everyone to know that she has had sex. Seems like, again, sex is a form of agency for her, a way to be confident. Still, it seems that she was pushed into having sex (her</p>

					virginity was considered a ‘big deal’ by her environment) → young girls being pushed into having sex at a young age = conforming to patriarchal norm? shows reality, BUT in Kat’s case, it doesn’t end well.
4	12:34 – 13:41	Day, at school	Kat, Ethan	Kat meets a guy, Ethan, in class. He introduces himself, and Kat replies with “please don’t be a mass shooter” because he gives off shooter vibes. Still, they laugh about it. Kat seems a bit awkward, but seems to like him.	- criticism on America’s gun violence and school shootings?
5	13:41 – 20:12	Day, at school	Rue, Lexi	Rue is asked to go on stage and tell the class a five-minute story about her summer. She is having difficulties remembering, and a montage of good and bad memories are shown. She gets back from rehab, fights with her mother, dances and sings with her sister, does drugs again at a party. Eventually, she collapses under pressure and leaves the room. One of her classmates labels her “a mess”, and Lexi (Rue’s old best friend) defends Rue by saying they are rude. Lexi checks on Rue, who is about to do drugs in a toilet stall to cope with the anxiety. Rue is forced to flush away the drugs, and scolds Lexi for it. She seems aggressive and doesn’t accept Lexi’s attempt to help. Lexi is hurt and angry at Rue’s behaviour (asking for favours, then leaving her). Lexi leaves saying “sorry I	- relationship Lexi and Rue: Lexi defends Rue, wants to be a true friend - outfit Lexi: bold red lip, blue eyeliner, green sweater and skirt.

				miss the old Rue”, Rue seems frustrated and angry (with herself too).	
6	23:40 – 24:38		Rue	Rue is at the NA and wants the man behind the counter to falsify her attendance sheet. The guy says he will not do it, to which Rue proposes to suck his dick. The man checks his surroundings and seems to agree, to which Rue responds: “I’m seventeen, you fucking creep, sign it.”	- Rue and sexuality: Rue uses her ‘sexuality’ as a power mechanism , to get something in return. She doesn’t actually participate in sexual activity, but uses it to her advantage.
7	24:56 – 25:18		Jules, ShyGuy118	Jules is studying in her room and receives a text from ShyGuy118 on a dating app, who claims to be cis male and looking for something real, no hook-ups. Jules smiles when she sees he texts her.	- Jules wants something more than just sex, she wants to be validated (by a cis man because that affirms her femininity?)
8	25:18 – 29:29	Evening, private home Day, at school	Kat, Troy	Kat is watching TV, eating nuggets, and receives a text from Maddy. The text contains a video that the guy secretly recorded while having sex with Kat at the party. Kat reacts shocked, but tells Maddy that it isn’t her: “ew wtf. No lol”. Everyone knows it’s Kat, but Kat never admits it. She keeps her head down at school while she feels other students staring at her. Kat accuses Troy of spreading child pornography. She threatens to go to the police. Troy caves, and Kat makes him lie about the video, tell everyone that it isn’t her. Kat is asked at the principal office for the recording. She says it’s offensive that everyone assumes it’s her, and asks whether it is because the girl in the video is fat. She	- for Kat, the sex tape is the centre of attention. In her mind, everyone is judging her, while in reality, no one is. - technology /internet: “ten people can feel like the whole world” → shows the impact that shaming through internet can have on an individual. Criticizing it? - Kat acquires agency by confronting Troy and threatening to go to the authorities with the video. - Kat texts Jules that she doesn’t fuck “private school brotards”, lying about her sexual encounters – trying to maintain her purity? - Kat’s reaction to the principal: “Is it because the girl is fat?” She says it’s

				<p>reacts how degrading the principal’s comment is: “It’s discriminatory. And it just goes to show how insidious, and... systemic body terrorism truly is in this country.” The principal apologises and swears to put an end to the rumours. Kat leaves his office, proud with the way she handled things.</p> <p>Rue VO: “And so on the same way that mass shootings, sex scandals, and stolen elections do, the whole thing blew over pretty quickly and we all moved on to the next thing.”</p>	<p>offensive being accused of something like that.</p> <ul style="list-style-type: none"> - self-reflexivity about body shaming, but humorous → policing, show of activism, but at the same time criticizing it? - Rue’s VO emphasises the fucked up system even more, how scandals can easily get washed away with the right amount of manipulation (and money). → interesting how Kat is the manipulator here, especially being a younger kid who speaks up against the headmaster. Shows agency and power?
9	29:29 – 30:32	Day, at school		<p>The high school sports team enters the lunch room, and cheerleaders are dancing to support the game. They are being cheered on by part of the school, but some students also repudiate this action, e.g. Jules: “I 100% do not feel safe right now.”</p>	<ul style="list-style-type: none"> - Cassie and Maddy in cheerleader outfits, but exaggerated (Maddy is wearing glitter) + sexualised (?): very short skirts and slutty dance moves → mocking the sexualisation of children by overemphasizing? Or affirming it? - some bystanders show discomfort, e.g. Jules and Rue giggle at the display, → Jules reacts against toxic masculinity? - Jules is wearing bright neon rainbow-coloured eyeshadow and a matching green hoodie.
10	30:33 – 30:47	Day, at school	Maddy, Nate	<p>Maddy and Cassie walk out of school to the parking lot, where Nate and McKay are waiting by Nate’s car. Nate is standing confidently by his car, and asks Maddy whether he can take her out tonight. Maddy</p>	<ul style="list-style-type: none"> - Maddy & Nate: Maddy acts independent, as if she doesn’t need a man, but in reality wants to go on a date with Nate.

				initially reacts defensive, asking why, to which Nate shrugs. Maddy stands still, laughs while rolling her eyes, and says: “I hate you”. She walks away, while Nate smiles too: “I know.”	- outfit Maddy: black shirt with a logo, orange leopard-printed fitted pants, sports shoes, hair pinned up and red lip. Casual but she put thought into it.
11	30:47 – 32:20	Day, public (fields)	Rue, Jules	Rue and Jules are biking home, racing through a field full of orange trees. Rue can’t keep up. They reach the end of the field, laughing. Rue invites Jules to eat dinner at her house tonight, but Jules says she can’t because her dad wants to have a family dinner tonight. Rue laughs shyly and asks whether Jules is free on Sunday night because her mother wants to meet her. Jules laughs: “Are you talking to your mom about me?”, which Rue denies shyly. Jules laughs, takes off and says bye. Rue smiles but is left quite embarrassed (VO: “I’m such a loser”). She watches Jules bike away.	- Jules & Rue relationship: Rue is interested in Jules in a romantic way, wants her close all the time. Jules (I think) wants to stay friends instead of romantic partners.
12		Day, private (car)	Nate, Maddy	Nate and Maddy are in the car, he must be driving her home after school. Nate apologizes for his behaviour, to which Maddy turns up the music volume while looking at him daringly.	- Maddy again seems to act confident, hiding her insecurities by shutting Nate up. (while she is the one who made out with Tyler as well. What happened there?)
13	32:31 - 32:52	Day, public (shopping mall)	Kat, Troy	Kat is at MAC, a makeup store, and walks confidently to the cashing register with two shopping bags full of makeup. Troy is with her and reluctantly pays for the makeup products with his credit card. Kat smiles to the lady at the cashing register, satisfied. Kat walks out of the store with her head raised	- outfit and makeup: red t-shirt, little black dress, red lipstick - cosmeticism and consumerism - Kat gets back at Roy and Troy because they spread her sex tape. She demands agency, is shown as a smart woman who

				high, with Troy tagging along carrying her bags.	knows what she wants and avenges the men who wronged her.
14	32:52 – 33:51	Day, private (Cassie’s home)	McKay, Suze	McKay is sitting in Cassie’s living room with Cassie’s mother, Suze, who is interrogating him while drinking a glass of wine. Suze tells him that Cassie is smitten with McKay, but that it’s not easy to hold her attention (“like mother, like daughter”). Still, she tells him that she is a good girl with a good heart, and orders him to take good care of her. Cassie runs down the stairs demanding her mother to stop talking to McKay. Suze is dismissed and Cassie offers McKay to watch a movie together.	- Cassie: we get the idea that she is an innocent, good girl, but with a dangerous side (?) - outfit Cassie: baby blue sweater and skirt, blond wavy hair, dark eyeliner
15	33:51 – 34:03	Day, private (Maddy’s house)	Maddy, Nate	Nate and Maddy have arrived at Maddy’s house, and she gets out of the car. Nate rolls down the window and asks again if he can take her out tonight. Maddy carelessly replies “I don’t know,” and that he should text her. Nate smiles.	- Maddy playing hard to get with Nate. She acts like she doesn’t care, but is – in reality – happy that she got Nate back
16	34:03 - 34:45	Day, private (Jules’ house)	Jules, ShyGuy118	Jules is sitting at the dinner table, secretly texting Shyguy118 while her dad is cooking. They talk about her family situation, and Jules says she hasn’t talked to her mother in a while. ShyGuy118 says he understands, and that his dad left when he was a little boy. Jules ponders for a moment. Jules’ dad asks her to put her phone away during dinner. Jules jokingly replies that she doesn’t have an attention span for real life anymore.	- Jules & ShyGuy118 are building a bond.

17	38:20 – 39:58	Evening, private (Cassie’s living room)	Cassie, McKay	<p>Cassie and McKay are sitting on the couch in Cassie’s living room. McKay is ranting about his football coach, while Cassie attempts to console him by kissing him and sitting on his lap. She suggests to kill McKay’s football coach, then giggles. McKay does not seem happy with Cassie’s joke, and states that he is being serious. Cassie says it will be okay, directs his hands to her underwear, and whispers that she wants to have sex. McKay sighs and replies: “Why you gotta make everything so sexual?” and that he wants to have a serious conversation once in a while. Cassie is taken aback and apologizes, she seems confused. The camera zooms in on the television screen, where a man is pounding on his own chest.</p> <p>Afterwards (49:34), McKay texts Cassie that he didn’t mean to hurt her feelings, that he has a lot going on, but that he loves spending time with her. Cassie says it’s okay.</p> <p>(51:24): Cass</p>	<p>- Cassie’s hypersexuality is criticized by McKay → focus on the negative side of hypersexuality? Criticizing it? → question is: does Cassie act like this because she wants to, or because she thinks she is expected to? That sex is her biggest ‘power move’ → McKay’s underlying motive is Cassie’s leaked porn video’s he saw. He is disgusted by the idea of her pleasing other men. He is influenced by his toxic masculine environment, though.</p> <p>- zoom-in on man on television: Cassie may be confused, thinking that sex is all what men (the men she knows) want. She desperately wants McKay’s validation (I think).</p> <p>- McKay manipulating Cassie by texting afterwards?</p>
18	50:05 – 55:57		Maddy, Nate Kat Cassie, McKay Jules, ShyGuy118	<p>Ending</p> <p>Nate picks up Maddy for their date (after just having beat up Tyler because he ‘raped’ Maddy at the party). They go bowling. Maddy is shown throwing a bowling ball (like a child would throw), while Nate scores a strike. Maddy gives him the finger while laughing.</p>	<p>- aesthetics: neon blue bowling alley - outfit Maddy: two-piece dark-blue set with flowers (top and pants) - Nate & Maddy: Nate gets turned on by the idea of another man ‘stealing’ his girl (probably the idea of another man in</p>

			<p>Maddy reaches out her hand and Nate kisses it. He picks her up and spins her around. Later, they are making out in an alley next to the bowling spot, and Nate asks about the guy Maddy had sex with at the party. Maddy keeps saying she doesn't remember. Nate asks whether the sex was good and how big his dick was. He seems turned on by the idea. Afterwards, Nate and Maddy are in the car, and he gives her a present. At home, Maddy unboxes the pink lingerie set, and says "ew", but puts it on and gives Nate a show through her window anyway. Nate, from his car, reacts rather passively.</p> <p>Kat checks Pornhub and notices that the original sex tape was deleted, but that it has been copied. She panics at first, but then notices it has a lot of views and comments. After contemplating for a second, she signs up and creates an account.</p> <p>Cassie is in bed texting McKay. He asks for nudes, but Cassie replies it's already late. McKay keeps begging and she reluctantly takes the pictures anyway.</p> <p>Jules and Rue are laying in bed (Rue has been drugged at Fez, and Fez asked Jules for help). Jules gets a text from ShyGuy118, who says he has missed talking to her and reveals his</p>	<p>general, but he has to mask his homosexuality).</p> <p>- Maddy's reaction to Nate's gift: she is disgusted by the fantasy he has of her (purity, innocence), but still keeps the act up. Nate keeps up the act too. His reaction to Maddy's display at the window seems faked, as if he only drives by because he thinks he is expected to? Again, masking his true nature and homosexuality by overexaggerating his wishes of purity and innocence.</p> <p>- Cassie & McKay: McKay initially complains about Cassie's hypersexuality, yet pushes her to be sexual later in the same day. It seems as if he wants to be in control. → the male character is eventually shown as the one in control. Cassie is left with no agency. Nuancing postfeminism?</p> <p>- cinematography of Cassie taking nudes: behind the curtains, only her shadows are visible (intentionally not showing) → 'proves' that nudity is only shown when it has a purpose (I think)</p> <p>Jules & Nate: is Nate genuine or not? → might have a genuine interest in Jules, but plays it off as a trick. We know he is repressing his homosexual needs, and</p>
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				name is Tyler. It is revealed that Nate is the one behind the account.	Jules (being trans) sparks his interest. I think he is both scared and interested in her.
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S1. EP3. "Made You Look" (Kat)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:06 – 08:00		Kat	<p>Rue VO on Kat's childhood (monotonous): Kat had a relatively good life (popular, had friends, intelligent). She even used to have a boyfriend, Daniel. Even though she didn't understand why he would choose her, she didn't ask because she didn't want to lose him. But at eleven years old, Kat went on a family vacation to Jamaica, where she loved to drink virgin pina coladas. When she got back from vacation, she had gained a lot of weight. Her friend Maddy immediately noticed, Kat cried about it and did her best to hide it. She was afraid to see Daniel's reaction, who seemed not to make a big deal out of it at first. Later, though, he broke up with her.</p> <p>Growing up, she loved films that showed true love and 'real men', men who wouldn't disappoint her. She started writing smut fanfiction.</p> <p>Even though she was extremely popular online, her real life was "depressing". At school, her classmates judge her for her weight. She'd</p>	<ul style="list-style-type: none"> - Kat: insecure - Kat's dream guy Daniel: gorgeous, nice, would text her every night and meet her in front of school. Men who wouldn't leave and disappoint her (a fantasy). Denial after Daniel's breakup "she didn't actually love him" (to protect herself?) - irony and humour: Rue VO: "I mean, life wasn't amazing, but it's not like she fantasized about killing herself. It was good enough." - weight gain as a result of pina coladas → a humorous excuse? It seems too simple (keep in mind that it is Rue's VO) - the beauty myth: Kat cannot comply with the beauty myth. Her environment (e.g. friends) judge her from a young age. - technology (social media, the internet, films): as a way to gain confidence. As a coping mechanism when real life doesn't work out.

				<p>fantasize telling her followers about how much she hated her school and town.</p> <p>Since the sex tape got leaked, she had gained a new type of online presence.</p> <p>Kat is standing in her bathroom wearing lingerie and looking at herself in the mirror. She puts on a cat mask and stares at herself for a while, before walking to her bed and recording a video in which she twerks.</p>	<p>Kat is leading a double life. Same with her ‘transformation’? Is she just pretending?</p> <ul style="list-style-type: none"> - aesthetics: animation visuals of One Direction fanfic + Kat on the bench (she wants to live in this fantasy world of fanfiction) - sexuality: wrote explicit smut fanfiction (vs. real life not experienced). She is mostly sexual online (profits of it). Then, she makes her sexuality explicit with her transformation. - Kat thinks her real life is “depressing” and she hates her school and town. (she is often shown glaring in the camera, wearing earbuds). She’d fantasize her followers destroying them
2	08:13 – 12:40		Rue	<p>Rue in an NA meeting. She explains she’s been clean for 60 days. After disappearing for hours (the night she got drugged by Mouse), her mother suspected her of doing drugs again.</p> <p>Jules was angry with Rue’s drug use and suicidal tendencies as well. She demanded Rue to stop doing drugs, and Rue decided to stay clean.</p> <p>In the NA meeting, she talks about how she woke up from a coma, and she decided to change because she owes it to her mother and sister. She doesn’t seem genuine though.</p>	<ul style="list-style-type: none"> - Rue & Jules: Jules seems Rue’s new replacement for drugs. Rue stops taking drugs so she can have Jules in her life, but wouldn’t do that for her mom or sister → toxic relationship/friendship - aesthetics: Rue in bed, top shot of her house (to show silence, but also loneliness at night?)
3	12:40 – 15:06		Jules, ShyGuy118	<p>Jules was falling in love with ShyGuy118.</p> <p>They’re texting constantly, even about personal things: their families, future plans, Jules’</p>	<ul style="list-style-type: none"> - cinematography: Jules and Nate shown texting in different rooms at school at the same time.

				<p>transitioning, etc. They're shown texting each other simultaneously in school, but Jules doesn't know Nate is behind the account. Nate stares at Jules in class while she is texting.</p>	<p>- cinematography: Nate and Jules are both looking at the mirror, their halves placed next to each other as if to compare them. → meaning masculinity/femininity? How they are, in some ways, alike?</p> <p>- Jules & Nate: Jules smiles a lot, Nate's face remains monotonous most of the time, but later he smiles a lot too. Additionally, he does put in the effort. I interpret this as a genuine (hidden) interest from Nate as well.</p> <p>- ShyGuy118 (Nate): presents himself as gay = an identity he wants to conceal, but smiles about Jules' text "u sure ur gay?". He denies his homosexuality, but Jules points to the fact they met on a gay dating app. Nate is smiling again.</p>
4	15:06 – 15:55	Day Public (street)	Jules, Rue	<p>Jules denies being in love with Tyler, but that she really likes him. Rue seems annoyed and is disgusted at Tyler because he is a private school "fuckboy". Jules calls Rue out for being jealous, but Rue denies it. They both accuse each other of acting weird lately, but Jules does it in a fun way. Jules offers Rue to show his dick pics.</p>	<p>- Jules & Rue relationship: Rue is jealous because of Jules' bond with Tyler. She denies it though.</p> <p>- outfits & makeup: * Jules: lilac shirt and socks, dark purple checkered skater skirt, small red backpack. Matching colours. * Rue: black long pants, striped top, orange shirt (open)</p> <p>- sexuality: Jules talks about Tyler's dick with Rue</p>
5	15:55 – 16:59	Night Private (Kat's bedroom)	Kat	<p>Kat is reviewing the comments and likes on her twerking video. She got a private message from a guy who requests to see her feet, to which she</p>	<p>- sexuality: Kat likes the idea of humiliating men, as if this is (again) a way to acquire agency</p>

				<p>reacts in disgust. She checks the man’s profile, which contains a porn video of girls humiliating a man. Kat smiles at this.</p> <p>Kat’s mother enters her room, where Kat is taking pictures of her feet. Her mother doesn’t question this.</p>	→ feminist idea of ‘using’ men?
6	16:59 – 17:45	Day Public (school) and private (Nate’s car)	Nate, Maddy	<p>Nate is standing on the school parking lot and receives a text from Jules asking what he’s up to tonight. Maddy walks over to Nate and grabs his hand. They drive home, and Nate seems distracted while Maddy talks to him. His phone is constantly vibrating and Maddy asks who it is, to which Nate replies it’s his dad. She looks at Nate in suspicion.</p>	<ul style="list-style-type: none"> - outfit & makeup Maddy: bright yellow two piece top and skirt, yellow glitter around eyes - Maddy seems fierce in her mannerisms (e.g. reacting to Nate’s phone; talking about her parents’ problems)
	17:45 – 20:32	Day Public (school cafeteria)	Jules, Rue	<p>Jules shows Rue Tyler’s dick pick and says it’s huge. Rue is not impressed by the size.</p> <p>Fictional presentation in class given by Rue and Jules on dick picks.</p> <p>Jules shows Rue another dick pick, and Rue says she begins to understand the appeal (but non-excitedly). Jules then asks Rue to help her take professional nudes, and Rue acts nonchalantly, as if it’s no big deal, but in reality she is nervous. (Rue VO: “be cool, Rue”)</p>	<ul style="list-style-type: none"> - humour and irony: on dick picks (solicited, unsolicited) → raising a problem, criticizing behaviour → actually teaching the audience what to look out for by using humour? - agency: Rue knows what she is talking about. - nonchalance: Jules switches PowerPoint slides in a nonchalant way, as if she’s seen it all before. As if this is a natural thing that many teenagers deal with. - Jules nudes: “I want good professional partial nudes. Classy but not too arty, like I took them with little effort, but they could be in MoMa.” → body and sexuality is highly valued by Jules

7	20:32 – 21:50	Public (school cafeteria)	Kat	Kat is in the cafeteria, apologizing to other students when passing by. The cafeteria lady talks to her about the grapefruit diet, and Kat fake smiles. She doesn't have enough money to buy the grapefruit, and Ethan covers for her. Kat reacts uncomfortably, especially when Ethan offers her more food. The cafeteria lady says that Ethan shouldn't tempt her when she is dieting. Kat seems embarrassed. They awkwardly say goodbye.	<ul style="list-style-type: none"> - Kat: seems a bit insecure (apologizing to students) - Kat is constantly confronted by comments on weight (in general). She doesn't want Ethan to know that she's dieting.
8	21:50 – 23:27	Day Public (school cafeteria)	Kat, Maddy, Cassie, BB	<p>Maddy, BB and Cassie talk about Cassie's relationship with McKay. Cassie refuses to say that they are in love.</p> <p>Kat receives a text from the guy she sent feet pics to. He wants to pay for a skype session with her. Kat is unsure, but considers it. She asks Ashtray and Fez for advice on Bitcoin as an anonymous online payment method.</p>	<ul style="list-style-type: none"> - Cassie: doesn't want to admit that she loves McKay, or at least craves his validation (out of fear of judgement?) - technology + online money → consumerism?
9	23:27 – 25:34	Evening Private (Jules' bedroom)	Rue, Jules	Rue helps Jules take nudes. Jules is comfortable and excited. She asks what Rue thinks of the photos, Rue seems embarrassed and shy (because she likes Jules). Rue tells Jules she has an NA meeting tonight, and Jules congratulates her on being clean for two weeks. She hugs and kisses her, and tells her she's proud of her.	<ul style="list-style-type: none"> - outfit & makeup Jules: pink and purple simple lingerie, silver eyeliner, metallic choker - Jules looks for Rue's validation
10	25:34 – 26:15	Evening Private (Jules' kitchen)	Rue	Rue goes downstairs to get a glass of water and is tempted by bottles of pills on the countertop. She inspects a bottle.	<ul style="list-style-type: none"> - colour: dark blue, represents temptation and danger? - music: danger, then faintly "All For Us" (represents the relief she would feel when taking the drugs?)

11	26:15 – 27:50	Evening Private (Jules' bedroom)	Rue, Jules	Rue enters Jules' bedroom and gets ready to leave. They say goodbye. When stepping outside, Rue takes a pill and bikes to her NA meeting, where she gives a speech under influence.	- colour: during the bike ride, colours are heightened, neon blue and pink. This in contrast to the dark blue light at Jules' house.
12	27:50 – 31:22	Night Public (NA meeting)	Rue, Ali, Gia	Ali asks Rue about her overdose and confronts her about the impact it will have on her younger sister. He knows she's lying about being clean, which Rue denies. He hands her his number to help. Rue arrives home and checks on Gia. Ali's talk seems to have impacted her.	
13	31:22 – 34:38	Night Private (Kat's bedroom)	Kat	Kat chaotically gets ready for the skype call, removing personal items from sight and practicing what to say. She is nervous at first, but then eases into the call and laughs when the guy shows her his micropenis. The guy compliments her confidence and beauty. He has a humiliation kink, which she finds weird, but then she insults him and enjoys it. The guys tells her she is powerful and wants her to control him. In return, he transfers money to her.	- outfit Kat: black tank top with a heart on it, black cat mask.
14	34:38 – 36:10	Day Private (Cassie & Lexi bedroom)	Cassie, Lexi, Maddy, BB, Kat, Suze	Cassie's friends help her look for an outfit to wear during her weekend with McKay. Maddy and Cassie discuss the outfit, Kat is texting the guy in secret, Lexi is doing homework, BB is distracted on her phone. Suze enters the room and warns Cassie to not break her trust and to not get pregnant. Cassie leaves the house, and Suze warns him: "No funny business, be a gentleman" while Maddy and Kat are jokingly doing sex positions behind her.	- outfit Cassie: "I wanna look cute but not eager" - female friendships: they all seem very distracted (except for Maddy?) and non-interested. Maddy comments that she wishes she had Cassie's collarbones → beauty myth - sexuality prominent

15	36:10 – 37:24	Evening Private (Nate's bedroom)	Nate, Maddy	<p>Maddy and Nate are having sex. Nate's phone is vibrating, and Maddy focuses on it while Nate is taking her from behind. Nate collapses and says it was amazing, Maddy agrees but her eyes remain focused on his phone.</p> <p>While Nate is showering, Maddy checks his phone and finds numerous dick pics in his camera roll. She is perplexed and tells Nate, who is still showering, that she's going home.</p>	<p>- cinematography: Maddy is bent over, Nate is taking her from behind. The camera zooms in on Nate's phone. Next shot is Maddy's head next to the wall (eye level)</p> <p>→ narrative more important than erotic gaze?</p> <p>- outfit Maddy: blue set of underwear, matching blue eyeshadow, pink lipstick, jewellery</p>
16	37:24 – 39:33	Night Public (college party)	Cassie, McKay	<p>Cassie and McKay at a college frat party. The new members (including McKay) are being challenged to drink and get naked. They are cheered on by the other students. McKay has to drink a goldfish out of a water glass, but is doubtful and looks at Cassie, who is standing behind him. Cassie looks him in the eye and offers to drink it together. The frat boys cheer them on and call Cassie a bad bitch. McKay and Cassie are dancing, McKay says he loves her. They have sex in the bathroom.</p>	<p>- aesthetics: dark blue neon colouring</p> <p>- cinematography: camera tilts into three different rooms (dance floor, bathroom)</p> <p>- soundtrack: A Prince by Jorja Smith</p>
17	39:33 – 40:15	Night Private (Rue's bedroom)	Rue, Jules	<p>Rue is repeatedly texting Jules, who doesn't answer. She takes a hidden pill out of her sock while she waits for Jules to answer. Rue is asleep when Jules answers: she had an amazing night talking to Tyler and is falling for him.</p>	<p>- technology</p> <p>- Rue & Jules: Rue is desperate (again). Her sobriety is dependent on Jules answering or not</p>
18	40:15 – 41:05	Day Public (Fez' shop)	Kat, Fez, Ashtray	<p>Kat cashes the money she received via Bitcoin at Fez and Ashtray's shop.</p>	<p>- soundtrack: bad bitch money vibes</p> <p>- colouring: neon pink lights</p>
19	41:05 – 42:00	Day Public (shopping mall)	Kat, Maddy	<p>Maddy and Kat are at the shopping mall. Maddy asks Kat whether she thinks people are 100% gay or straight, to which Kat responds sexuality is a spectrum. Maddy agrees but acts vague. She asks</p>	<p>- shopping & consumerism:</p> <p>* Kat: blue overall dress, white t-shirt with logo 'perfect', clear glasses, small red bag, no makeup, no earrings</p>

				whether it is normal for hetero men to watch gay porn. Kat suspects that it is about Nate, which Maddy denies at first because “he’s super straight”. Eventually, she whispers something in Kat’s ear, after having her swear that she won’t tell anyone.	* Maddy: orange two piece with blue accents, matching heavy blue winged eyeliner, gold earrings, slick ponytail
20	42:00 – 42:25	Day Private (McKay’s car)	McKay, Cassie	Cassie and McKay arrive back home by car. Cassie thanks him for the weekend and they tell each other they love each other and kiss goodbye.	
21	42:25 – 43:41	Day Public (shop)	Kat	Kat walks to the fitting rooms in a clothing shop but is halted by a male employee who tells her they’re about to close. She fantasises about having sex with him in the fitting rooms, after having asked his opinion on a few sexy clothing pieces. In real life, she tells him she wants to buy the clothes. The employee seems into her and asks whether she lives close. Kat lies no.	- colour: light neon pink colours - consumerism - fantasy sequence (postmodernism)
22	43:41 – 44:45	Day Private (Kat’s bedroom)	Kat, (Ethan)	Slowed down montage of Kat putting on her new outfit and getting ready for school. She walks out of the house at a confident pace and her mother reacts shocked. She walks into school and a lot of students (mainly boys) stare at her in awe. In class, she sits next to Ethan, who is surprised by her different look. Kat shrugs and replies: “I changed”, and plugs in her earbud again. She looks satisfied.	- new clothing Kat: short red checkered skirt, red lipstick, black choker, fishnet stockings, black corset, white t-shirt, black boots, dark green glittery eyeshadow → consumerism & fashion - Kat’s transformation: what sparked this? Gained confidence from the interactions on the porn website and money?
23	44:45 – 46:34	Day Public (school)	Rue, Jules	Rue is lying on the grass outside of school and is joined by Jules, who tells her Tyler wants to meet at a lake after the carnival. Rue is worried and suggest they meet in a public place. Apparently, they can’t do that because Tyler is a jock with a	- Jules’ trans experience: mentions she’s been in more dangerous situations and talks about how she is not as privileged as other women.

				conservative mom. Rue continues that it's dangerous. Jules says the experience is different for her: she can't always meet up with people in public because they know she's trans. Rue reacts angrily and Jules leaves, disappointed.	→ calling out the system, but not too explicitly. For Rue, Jules' safety is more important. - outfits: * Rue: black biker shorts, blue big shirt, no makeup * Jules: pink and orange long-sleeved shirt, yellow-pink checkered skirt, white eyeliner in cloud shape around the eyes, pink highlights in hair, stuffed animal backpack
24	46:34 – 49:25	Public (classroom) Private (Jules' bedroom)	Rue, Jules	Rue is overthinking during class and looks at Jules' empty desk. She later texts Jules to ask her whereabouts, and is tempted to text she loves her. Rue goes to Jules' house. She stands unsure in Jules' bedroom and cries that she doesn't want to fight. She is simply worried about her. Rue admits she's been anxious to lose her. Jules hugs her and tells her she's not mad. Jules tells Rue she loves her, and laughs that she's a mess. Their foreheads touch, and Rue kisses Jules. Jules is taken aback by the kiss. Rue apologizes and leaves. Jules is left surprised.	
25	49:25 – 51:51	Day Private (Fez' home)	Rue, Fez	Rue rings Fez' doorbell, desperate for drugs. Fez refuses to give her any, as he doesn't want her to kill herself. Rue is frustrated, pleading to open the door, crying. She insults him for pretending to have morals, and accuses Fez of having ruined her life. Fez listens, apologizes and walks away. Rue keeps knocking on the door, pleading.	

26	51:51 – 52:36	Evening Public (street)	Rue	Rue calls Ali.	- cinematography: Rue is standing alone in the street. The camera moves away from her, accentuating her loneliness. - soundtrack: “All For Us”
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S1. EP4. “Shook Ones: Pt. II” (Jules)					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:06 – 08:40		Jules	<p>Jules’ childhood: At 11 years old, Jules’ mother took her on a road trip to a psychiatrist. Child Jules seems scared, her mother annoyed. Her mother leaves her behind at a psychiatric hospital, where she was traumatized from the start (e.g. sexual harassment). She experienced guilt, anger and defeat. Jules has been sad and has hated herself for years, her brain and her body. She developed unhealthy coping mechanisms, which landed her in psychiatry. At a young age, she had suicidal tendencies. Eventually, Jules got better and came home. However, her mother got worse and ran away. At thirteen, she started to transition. At sixteen, “Jules had gotten a little slutty. “Every guy was the same: cis, white, married, engaged, in long-term relationships, and always straight” (or pretending to be). Whenever sex got too painful, Jules would imagine that she wasn’t herself, that she was just a character.</p>	<p>- Jules’ sexuality: seems like cis ‘straight’ men take advantage of her being a trans woman. She lets them, too. I think she wants a hetero cis male because that would make her more feminine. She also lets other people control her body (also to conquer traditional femininity?) - soundtrack: “I’ve Never Felt So Alone”</p>

				<p>“And none of it was real, and if it was, how did it matter? It's not like her body ever really belonged to her in the first place”.</p> <p>She imagined a life with Rue as best friends in NY. Then fell in love with Tyler.</p>	
2	09:00 – 11:52	Night Public (diner)	Rue, Ali	<p>Rue at the diner with Ali. She goes on a pessimistic rant: she admits that she doesn't have any real aspiration to do or be anyone, and suspects that everyone is just reaching for something to make life seem meaningful. Ali stops her rant and asks why she called. Rue thinks back about the previous events and tells Ali about her feelings for Jules, and how she misread the situation. Ali affirms that Jules is a drug to Rue. Rue ponders this.</p>	<ul style="list-style-type: none"> - Rue VO, pessimism on society: “Like, the kids at my school, their profiles or their posts and their Tumblr rants... you realize they're all just fucked up too, and lost. They just have a reason to mask it, whether it be their families or their boyfriends or their hashtag activism. And they're just reaching for something to make it all seem meaningful.” → what's it like (according to Rue) living in a neoliberal capitalist world. - bisexuality not made a big deal of → fluidity, diversity - symbolism: Jules & drugs → to tell a story, intertwine them
	11:52 – 13:57	Night Public (carnival)		<p>Fez and Ashtray are preparing to sell drugs at the carnival. Rue, Lexi and Gia are playing carnival games. Jules and Kat are in the Ferris wheel. Maddy and Nate are aggressively calling each other, frustrated because they can't find each other. Nate angrily criticizes Maddy's outfit: “Why are you dressed like a hooker?”. He doesn't want her parents to see her dressed like that. Nate's family saw them fight and judge their relationship. Cal calls Maddy a distraction.</p>	<ul style="list-style-type: none"> - outfit Maddy: purple two piece set with a cropped top and flared pants with cut-outs, rhinestones on winged eyes, brown lip, sleek long ponytail, large hoop earrings

3	13:57 – 14:42	Night Public (carnival)	Kat, Ethan, (Jules)	Kat and Jules are waiting in line for a ride. Jules leaves because she has spotted Rue in the distance. Kat goes in alone and is joined by Ethan.	- outfit Kat: black choker, dark eyeshadow, black leather top and skirt, big black belt, open sweater - colour inside ride: neon green and blue
4	14:42 – 16:13	Night Public (carnival)	Jules, Rue, Lexi, Gia	Jules slowly approaches Rue and smiles widely. Rue stops for a second, shocked, then smiles too. Jules runs to her and they hug, saying they've missed each other. They make up. Gia tells Lexi she suspects Rue is in love with Jules. There is an awkward tension, and Gia leaves to go to her friends. Lexi awkwardly stands at a distance from Rue and Jules.	
5	16:13 – 17:49	Night Public (carnival)	McKay, Cassie, Nate, Cal	McKay and Cassie visit Nate's family's chili stand. They excitedly greet each other, and Nate asks whether Cassie and McKay are in a relationship. McKay answers they're just "chilling". Cassie's smile falters, she glares at him, then looks away disappointed. Cal comments on McKay's football career, and says he's not ambitious enough. This attitude won't keep him a girl like Cassie. Cassie sarcastically responds that they're not in a relationship and that she doesn't care about football. Cal goes on about his success mentality. Cassie leaves, McKay calls out her name and rushes to follow her. Nate comments: "What the fuck is her problem."	- outfit Cassie: baby blue tank top, blue skirt, dark black makeup and rhinestones, loose curled hair, silver necklace, rhinestone
6	17:49 – 18:59	Night Public (carnival)	McKay, Cassie	McKay catches up with Cassie. She questions why he wouldn't label their relationship. McKay says it's no big deal, but Cassie replies angrily that it is to her. McKay doesn't want to label their love because Nate would talk negatively about the	- Cassie's hypersexuality is criticized by men, yet at the same time praised and wanted.

				relationship and about what Cassie has done in the past. Cassie asks what she has done, but McKay doesn't want to talk about it. Still, he judges her previous (leaked) sexual encounters. Cassie is on the verge of tears. McKay walks away.	
7	18:59 – 20:37	Night Public (carnival)	Maddy, Cassie	Maddy orders MDMA at Fez'. She runs into Cassie, who sitting somewhere alone and sad. Maddy offers to take MDMA together. They order 'pretzels' at Ashtray's booth ("We don't eat carbs"). Maddy mentions that Nate has been acting weird lately, and Cassie asks whether she's checked his phone. Cassie admits that she always checks her guys' phones, to which Maddy exclaims that she's her soulmate. They talk about Cassie and McKay's fight, and conclude with: "Honestly, fuck them both" while throwing away the pretzels. Then, Maddy admits she saw weird things on Nate's phone.	- focus on self-regulating the body
8	20:37 – 20:45	Night Public (carnival)	Kat, Ethan	Kat and Ethan are in the Ferris wheel together, laughing.	- cinematography: lights in background - camera movement: slowed down
9	20:45 – 23:08	Night Public (carnival)	Jules, Cal, Nate	Jules spots Cal, the motel guy, at his chili stand and tells Rue. Rue reacts in disbelief because Nate's dad would never. Jules is shocked and wants to prove Rue it's him. Jules approaches Cal, who stops in fear for a moment. Nate eyes both of them in suspicion. Jules asks for some chili and deliberately touches Cal's shaking hand when taking the cup, which causes him to drop it in unease. Jules looks back at Rue, which Cal notices, then turns to Cal again. Nate watches the conversation. Nate's brother asks who that was, to	

				which Nate responds coldly that she's a junior at school. Nate's brother says it's too bad that Jules is underage. Cal acts uncomfortable, especially at his comment. Nate walks away swiftly.	
10	23:08 – 23:56	Night Public (carnival)	Rue, Jules	Jules and Rue talk about what just happened while quickly moving through the crowd. They are both in disbelief. Jules feels bad for doing this to Cal. Rue's mother calls to ask where Gia is, as she's not answering her phone. Rue starts to worry.	
11	23:56 – 24:10	Night Public (carnival)	Maddy, Cassie	Maddy and Cassie sniff MDMA in an alley. Then, they are drugged on the Ferris wheel talking about the universe "that gives zero fucks". They laugh.	
12	24:10 – 25:02	Night Public (carnival)	Gia, friend of Gia	Gia and a friend are walking at the carnival. Gia compares her body to that of Bruno Mars and complains about her boob size. They talk about the boys they're about to meet.	
13	25:02 – 26:12	Night Public (carnival)	Kat, Ethan	Ethan pours alcohol into Kat's slushie. Ethan proposes to get another slushie, get drunk and ride the Ferris wheel. Kat smiles, looks him in the eyes seductively and agrees. After buying another slushie, Kat spots Ethan talking to a slim blond girl. Her smile disappears and she sighs. She assumes Ethan is flirting with the girl, while in reality they are talking about his sister. Kat drops the slushies in anger/jealousy and walks away. Ethan looks around for Kat.	- Kat weight: she comments on the slushie "I could drink these every day of my life" → reference to childhood pina coladas? Only this time, she acts more confident. - Kat's confidence drops as soon as she compares herself to another girl, or as soon as she suspects Ethan choosing another girl above her.
14	26:12 – 26:46	Night Public (carnival)	Maddy, Cassie	Maddy and Cassie are admiring themselves in the mirror, drugged up. Maddy talks angrily about Nate and his family. She confidently says that she both looks and feels good. Cassie feels that this moment is a turning point, and that they "should	- agency, sexuality, empowerment → only, this is under the influence of drugs. They won't succeed in being the most confident, bad bitch version of themselves (as we will see later)

				just pick the hottest, most confident, bad bitch version of ourselves, and be that for the rest of the school year.” Maddy agrees and they laugh.	
15	26:46 – 27:28	Night Public (carnival)	Maddy, Nate	The winner of the chili cook-off is announced to be Cal Jacobs and his family. Maddy appears from the crowd, claps sarcastically and looks at Nate daringly. She approaches the booth and sarcastically exclaims: “Yeah, I’m not supposed to be here right now, because I’m dressed like a hooker, and none of you like me, but I just wanted to say congratulations.” Nate asks Maddy to get out of there. Maddy tips the cooking pot on the ground and insults Nate’s mom. The crowd reacts in shock. Nate drags Maddy away by the arm.	
16	27:28 – 27:42	Night Public (carnival)	Cassie	Cassie confidently approaches a guy and offers him to ride the carrousel together. The guy accepts.	
17	27:42 – 28:12	Night Public (carnival)	Rue, Jules	Rue tries to reach Gia but she doesn’t answer. Jules and Rue look for Gia, calling her name. They split up to look.	
18	28:12 – 28:41	Night Public (carnival)	Nate, Maddy	Nate drags a giggling Maddy along by the arm, angry at her for embarrassing him. He takes her to an empty alley, slams her against a wagon and chokes her. Nate tells Maddy she is dead to him and walks away. Maddy yells after him: “I do have one question, though”, to which he responds. Maddy smiles viciously.	
19	28:41 – 28:48	Night Public (carnival)	Cal	Nate’s mother is cleaning up the spilled chili, and his brother complains about Maddy. Cal announces he has to use the bathroom.	

20	28:48 – 29:08 30:11 – 30:31 30:31 – 30:50 32:56 – 33:08 33:08 – 33:21 34:37 – 36:16	Night Public (carnival)	Rue Cal Jules	<p>Montage: Rue is looking for Gia, repeatedly calling out her name; Cal is looking for someone; Jules is looking for Gia too.</p> <p>Rue finds Emma, Gia’s friend and asks where she is. Emma avoids her questions.</p> <p>Fireworks go off. Jules, Cal and Rue are looking for people in the crowd.</p> <p>Cal spots Jules in the crowd and follows her.</p> <p>Rue spots Gia smoking weed in the parking lot. She approaches her angrily, confronts her and asks her to come with. The others call her a mom and a bitch, insulting her about her addiction. Rue and Gia leave together.</p>	
21	29:08 – 29:46 30:50 – 31:31 33:21 – 33:38 34:21 -	Night Public (carnival)	Kat, Luke	<p>Kat is standing near a booth, eyeing the owner. She asks him for an extra cigarette.</p> <p>Kat makes conversation with Luke. She used to hear stories about his “big dick” and how he would “fuck every girl in your grade”. He confirms, and Kat reacts: “that’s cool” – nervous but acting casual. Luke asks how old Kat is, to which she replies honestly.</p> <p>Kat sits down, Luke approaches her and unbuckles his belt. Kat’s eyes widen in shock and she looks up at him.</p> <p>Kat has sex with Luke. She smiles satisfied, but at the same time disappointed (?) (clown music still playing)</p>	<p>- Kat’s reaction can be read as funny, almost theatrical. Irony and humour used to downplay sexuality?</p> <p>- cinematography + framing of the body: Luke sits on Kat, who is facing him. Camera zooms in on Kat’s face (agency?)</p>
22	29:46 – 30:11 31:31 – 31:56	Night Public (carnival)	Cassie, Daniel	<p>Cassie rides the carousel with Daniel, drugged up. Daniel comments on her sexiness.</p>	<p>- soundtrack realisation: as if she experienced something embarrassing (circus clown music?)</p>

	33:38 – 34:21			<p>Daniel and Cassie kiss on the carousel. Cassie moans and pleasures herself on the carousel in public.</p> <p>Cassie moans loudly as she rides the carousel. Then, she realises the crowd is looking at her in disgust and confusion, whispering, laughing and commenting “Nasty”. Daniel judges her too. Cassie looks worried now.</p>	<p>- Cassie’s hypersexuality = constantly criticized. By McKay, by her surroundings, etc.</p> <p>→ criticising postfeminist hypersexuality?</p>
23	31:56 – 32:56	Night Public (carnival)	Maddy, Nate	<p>Maddy confronts Nate about the dick pics she found on his phone. Nate can’t explain it as “it’s more complicated than it looks,” and makes Maddy promise not to tell anyone. Maddy promises. Nate apologizes for getting angry and positions him as vulnerable. Maddy gives in and seems to comfort him, but rolls her eyes (camera zooms in on her face full of confusion) as Nate says “I got a lot of shit going on right now and I’m really confused. I don’t know what to do.”</p>	
24	36:21 – 37:58	Night Public (carnival)	Jules, Cal	<p>Cal approaches Jules, who is sitting down and texting Rue. He begs her not to tell anyone. Jules has no intention of hurting him and apologizes. Cal thanks her and leaves. Jules gets a text from Tyler asking to meet up in 30 minutes. J smiles.</p>	<p>- parallel Cal & Nate begging. Still, difference between the two. Cal is humble and ‘accepts’ his identity; Nate punishes others for it.</p>
25	27:58 – 38:17	Night Public (carnival)	Cassie, Maddy	<p>Cassie and Maddy meet up again. Cassie is crying, thinks the MDMA was too strong. Maddy hugs her.</p>	<p>- female friendship</p>
26	38:17 – 38:36	Night Public (carnival)	Kat, Luke	<p>After sex, Luke asks if Kat came. Kat stoically says “No” and walks away, stifling laughter.</p>	<p>- female sexuality = agency</p>
27	38:36 – 39:45	Night Public (street)	Rue, Gia, Leslie	<p>Rue and Gia are walking home, worried about how their mother is going to react. They both</p>	

				laugh about Gia being high. At home, Rue covers for Gia. Leslie thanks Rue.	
28	39:45 – 40:28	Night Private (Maddy's home)	Maddy	Maddy gets home and checks the bruises on her neck in the bathroom mirror. She cries.	- Maddy agency disappears when alone. She realises this isn't a healthy relationship. → her act of empowerment has consequences .
29	40:28 – 40:50	Night Private (Cassie's porch)	Cassie	Cassie is crying on her home porch.	- Cassie's hypersexuality has consequences = criticism again?
30	40:50 – 41:43	Night Private (Nate's family home)	Cal	Nate's family arrives home. Cal checks his porn collection and can't find one of the disks.	
31	41:43 – 47:59	Night Public (lake)	Jules, Nate	Jules bikes through the orange fields at night. She waits at the lake for Tyler. She smiles and says hey, then notices it's Nate. She is shocked and walks away. Nate grabs her and acts innocent and feigns interest. Jules is confused, she doesn't trust Nate. Nate gets closer and they kiss briefly, but Jules pulls away. Then, Nate asks her to open her mouth (referring to his dad's porn video). Jules asks him to stop. He starts blackmailing her for distributing child pornography. Jules has to comply, but immediately insults Nate with: "I think you're a fucking faggot, just like your daddy." showing power. Nate grabs her by the hair, then lets go. Jules is left alone, thinking the interaction over.	- cinematography: Jules as a speck of light in a dark environment. Reflects loneliness, danger. The screen fades into Jules sitting on a bench at the lake. - soundtrack: ominous loud music at first. "In My Dreams" by ANOHNI during their meet-up - dialogue Nate: he is genuine at some point but doesn't want to admit it. He scares Jules away because he is 1) scared of her, 2) scared of his own identity, 3) doesn't trust her - Nate dialogue: "God, are you broken inside. And that's precisely why I don't trust you. Because you're so broken you don't even trust yourself. And that's scary. Not just for you, but for me." → is Jules broken? Does she believe that?

					- child pornography blackmail: is this to criticize child pornography and the dangers of social media itself? Catfishing? (seems too obvious?)
32	47:59 – 51:24	Night Private (Rue’s bedroom)	Jules, Rue	At home, Rue texts Jules that she had fun tonight. Rue gets awoken by Jules knocking on her bedroom window. Jules asks to sleep over. Rue asks if everything is okay, and how the date went with Tyler, but Jules remains vague. She replies, voice breaking: “He didn’t look like his picture”. Jules cries, Rue hugs her. They cuddle in bed. Rue asks again if she’s okay, to which she shakes her head. They lay together, then kiss (both seem sure, initiating)	- cinematography: camera keeps turning around in circles, revealing Jules and Rue in different sceneries laughing together (at school, in bed, at the carnival). → reflects love, but also imagination and (Rue’s) fantasy - soundtrack: circus themed, as if something has finally been achieved. - Jules & Rue: to what extent does Jules reciprocate Rue’s feelings? Does she kiss her because of what happened with Nate?

S1. EP5. “’03 Bonnie and Clyde” (Maddy)					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:06 – 06:09		Maddy	Rue’s VO on Maddy’s childhood and her relationship with Nate (and other guys)	- Rue VO on Maddy: “Maddy knew who she was from a very early age. For as long as Maddy could remember, everybody loved her. She never knew exactly what it was. She just knew that <u>she had something special</u> . (...) And <u>it gave her confidence</u> . That’s why she loved pageantry, because you didn’t have to be the prettiest, or the tallest, or

					<p>the blondest, or the whitest. You just had to have fucking confidence.”</p> <p>→Promoting female confidence and agency</p> <p>“And she probably would have gone on to win Miss Universe. If it weren't for this guy. Her dreams were dashed by some random 50 year old creep who didn't molest her, let alone ever meet her. She refused to eat for a week out of protest.</p> <p>→ humour + irony to address child molesting and grooming (?)</p> <p>But then <u>she realized how much she liked not doing anything</u>. Maddy would never say it out loud, <u>especially not today because everybody's so political, but she never really had any desire to have a career or job</u>. Her mother was an aesthetician and her dad was a drunk (...)</p> <p>She quickly realized that there are two kinds of people in the world. The people who sit in the chairs, with their feet in the foot bath. And the people who kneel in front of the foot bath.</p> <p>→ against empowered career woman?</p> <p>→ calling out unfair system? Classism</p> <p><u>She used to sit and study the women who came in</u>. She'd pay attention to what they wore and what they'd talk about. And what she realized was that <u>none of them actually did anything</u>. <u>I mean, they may</u></p>
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					<p><u>have had children to raise or like, homes to decorate, but at the end of the day, they literally did nothing.</u> They literally did nothing. And strangely, <u>none of them had confidence.</u>”</p> <p>→ against postfeminist, neoliberal idea of empowered career woman</p> <p>→ minimalizing domesticity (ironically)</p> <p>→ idea that confidence comes from doing things? But what? Being with men?</p> <p>- “When she was 14, on vacation, she met a guy who was 40. Which in retrospect, seems rape-y and weird, but honestly, <u>she was the one in control.</u>” (...) “that's the thing about guys like Nate. <u>They don't actually want a person. They want something they can own and possess.</u>”</p> <p>→ agency, sexuality as power</p> <p>- “She also watched a lot of porn. Not because it turned her on or anything, it didn't. But if you analysed it really closely, there were a ton of really good secrets. <u>Sometimes during sex she would imagine she was a ventriloquist controlling her body, moving her hips and arching her back in just the right way.</u> She wanted Nate to feel good about the way he fucked. Because <u>if you make a guy feel confident and powerful... Well, they'll do anything.</u>”</p>
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					<p>→ agency, using men, manipulating them with sex?</p> <p>→ emotional labour</p> <p>- “when she got home that night, she felt sick to her stomach. Like enough to throw up. It wasn't the violence that scared her. It was the fact that <u>she knew, no matter what he did, she'd still love him.</u>”</p> <p>→ dedication, love but toxic</p> <p>- outfits & makeup: rhinestones, blue matching training outfits as a child. Black winged liner and pink fuzzy clothes. Blue eyeshadow. Cherry themed clothes and makeup</p> <p>- agency = an act for Maddy?</p> <p>- cosmeticism, fashion (e.g. beauty pageants)</p> <p>- criticising beauty myth but simultaneously reaffirming it? (confidence is the only thing that matters)</p>
2	06:24 – 07:18	Evening Private (Rue’s bedroom)	Rue	Rue is lying in bed, masturbating while thinking about drugs and Jules. “You know what would be better? Jules and Fentanyl. But I can't do both, because Jules won't have me. So for now, I'll choose Jules.” She’s interrupted by Leslie who enters the room.	
3	07:18 – 09:08	Evening Private (Rue’s home)	Rue, Gia, Leslie Rue, Jules	Rue at the dinner table, reflecting on the carnival and Jules’ sleep-over. Rue confirms they are in a relationship. Rue’s mother urges Rue to take her time because she’s delicate. According to Rue,	- cinematography: camera zooms in on Rue’s (embarrassed) face during dinner.

				they're taking things slow. Still, she fantasises about getting matching tattoos (is it real or not?).	
4	09:08 – 10:30	Day Public (school)	Cal	Cal receives a frantic phone call at work. He rushes to school where his wife and a police officer are waiting. Cal secretly throws up in a school bathroom stall.	
5	10:30 – 13:30	Day Public (school)	Maddy	Flashback of Maddy arriving at school in the morning. She talks to Kat, who shows concern, but Maddy waves it away. During class, Maddy fainted due to the circumstances. She is called to the principal's office. The principal is concerned about the bruises on her neck and suspects it was Nate, but Maddy denies everything. A number of students gets questioned, and Nate is asked to the principal's office. Police officers are present.	- outfits & makeup: * Maddy: black sunglasses, black hoodie and skirt, blue turtle neck * Kat: black sunglasses, purple lipstick, zebra print top, leather skirt K: "What are you, the Unabomber?" M: "What are you, a dominatrix?" M: "I didn't mean for real, bitch" → Kat shows concern, Maddy does too.
6	13:30 – 14:33	Day Public (school)	Cassie, Lexi Daniel	According to school gossip, Nate tried to kill Maddy because she found gay porn on his phone. Cassie tries to cover up the fact that she spread the rumours and walks away from Lexi. Then, she is grabbed by Daniel, who kisses her in the middle of the hallway. Cassie admits she can't do this because she has a boyfriend, but Daniel wants to hang out again. Cassie seems flattered, she smiles and walks away.	Cassie says she likes Daniel too, wanting male validation?
7	14:33 – 17:18	Day Public (school) Private (Kat's room)		Ethan tries to talk to Kat in class, but she remains distant and cold. Ethan asks if he did something wrong, to which Kat responds coldly: "I don't know, Ethan, did you?" Flashback: Kat talks about her experience at the carnival to Johnny, saying that she had an	- Kat & Ethan: Kat is insecure because of the carnival (communication issue). Her way of coping is to distance herself from Ethan - dialogue on sex w/ Luke: " <u>No matter how cool or sexy or smart, you think a</u>

		Public (mall)		<p>epiphany: she realised that most guys are pathetic, even though girls often describe them as god-like. She also asks Johnny to buy her a new harness.</p> <p>Kat goes shopping and walks around confidently in the mall. People stare at her, and she tries to look back at them confidently (but there is fear in her eyes). In her VO, she talks about her weight issues, and that she now realises that “there’s nothing more powerful than a fat girl who doesn’t give a fuck”. She leans against a wall (with a Calvin Klein bikini ad) and vapes, seeming to wait for interaction. The employee approaches her and asks to hang out later. Kat smiles.</p> <p>Back in class, Ethan asks why Kat is being mean. Kat looks sad but doesn’t answer.</p>	<p>guy is, they're actually just fucking <u>pathetic</u>.”</p> <ul style="list-style-type: none"> → sex as a weapon? → distancing herself from feelings? → thinks Luke is pathetic, but at the same time glorifies him? <p>- mall outfit: red skinny jeans, red sheer fitted long-sleeve top, black leather harness, red choker, red lipstick, blue eyeshadow, red handbag, black leather boots</p> <p>- mall VO: “My whole life, all I've tried to do is take up less space. Tried to hide from guys like, who might like, whisper to their friend, under their breath, as I walked by. I spent my whole life afraid people were going to find out that I was fat. But honestly, who gives a shit. There's nothing more powerful than a fat girl who doesn't give a fuck.”</p> <ul style="list-style-type: none"> → on weight issues. Is she truly confident, or just hiding? → Kat’s (fake) confidence is criticized in Euphoria, as it has negative consequences: she ends up unhappy, distancing herself from her friends and Ethan <p>- cinematography:</p>
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					<ul style="list-style-type: none"> * camera briefly zooms in on her body parts (back: feet to head) * mostly, her face and reactions to the stares are shown * she is shown leaning against a Calvin Klein ad on which a skinny female model is displayed. It shows the contradiction. - soundtrack: you should see me in a crown, Billie Eilish - themes: fashion, money, cosmeticism → but it doesn't bring true happiness? Kat may seem confident, but ends up unhappy?
8	17:18 – 17:45	Day Public (school)	Maddy, Maddy's mom	Maddy and her parents are at the principal's office. Maddy's mother is angry at Nate, but Maddy tries to protect him and lies Nate didn't do anything. Maddy's mother decides to press charges, Maddy gets angry and emotional.	
9	17:45 – 20:44	Day Public (school)	Cal, Nate Maddy	Cal gets out of the school bathroom and is asked to the principal's office. It is revealed Nate has strangled Maddy, and that the family is pressing charges. Cal talks to Nate, who is waiting before being taken to the police station. Nate denies his actions to his father, who tells him to stay composed and walk out with his head held high. Cal comforts him and they walk out. Nate spots Maddy in the principal's office and mouths to her that he loves her.	
10	20:44 – 22:52	Day Public (school)	Nate, Jules	Nate and his family are guided to the police station. On the way out, he makes eye contact with Jules, as does Cal.	- soundtrack: mix Nate Growing Up + We All Knew

			Rue, Jules	Rue wants to talk to Jules about the fact that she and Cal had sex, but Jules makes her promise to never tell anyone. Rue asks Jules whether she thinks Nate knows, but Jules tries to avoid talking about Nate. Rue makes a joke about getting hush money, but Jules seems hurt and walks away. She cries in the bathroom. Rue doesn't understand why Jules wouldn't trust her.	→ strange combination of toxic masculinity and sadness - camera movement: zoom-in on Nate and Jules' faces when looking at each other + slowed down interaction. Nate seems... ashamed? - outfit & makeup Jules: neon orange and green eyeshadow, lilac highlights, blue shirt, pink short skirt
11	22:52 – 25:32	Day Private (Jules' bedroom)	Rue, Jules	At Jules' home, Rue and Jules talk about Jules' sex life. Rue wonders how many one night stands Jules has had, but Jules deflects the question, seemingly embarrassed. Jules admits it's not about how good the sex is, but thinks it's more about the path to it. Then, they talk about Rue's sex history, which is described as "super brief (and horrifying)". Rue thinks it's embarrassing. Jules asks whether Rue has ever been in love. Rue ponders the question.	- dialogue on Jules' sexuality: R: "Is the sex, like, good?" J: "I don't know, it's like, it's not even the point, you know? It's more about, like, everything that leads up to it. That's the good part." → Jules' sexuality revolves around femininity, I think - Rue's sexuality: "I had my first kiss at the age of 12, with a boy I didn't really like, but I just wanted to get it over with. I gave four hand jobs in eighth grade, two blow jobs in ninth, one of which I was <u>emotionally coerced</u> into. (...) At 15, I ate two xannie bars, drank a beer, which is super dangerous, and lost my virginity. All I know is, life is not a Nicholas Sparks novel." → negative experiences with sex. Also seemed to revolve around the guys' pleasure e.g. Rue lies about orgasming. She seems rather passive.

12	25:32 – 26:48	Evening Private (police station)	Maddy	Maddy is at the police office, angrily throwing drinks around and yelling at the police officers. A female detective comes in asking her to remove her sweater: “I understand this is traumatic, but you're going to have to cooperate.” Police officers remove her sweater while Maddy cries in defeat. The detective tells her that “The person who did this doesn’t love you”. Maddy’s bruises are photographed.	- dialogue with detective: law > trauma? → might be criticism at the system
13	26:48 – 28:54	Evening Private (police station)	Nate, Cal	Nate is questioned by the investigators. He denies the allegations and tells them Maddy had taken drugs that night. Nate admits that their relationship isn’t healthy, but that he loves her “no matter how crazy she acts.” He suggests she’s been with other guys, and that they might have hurt her.	
14	28:54 – 29:36			Rue’s VO on the fallout of Nate’s assault: Nate gets suspended for a while; the school is taught about abuse in class (e.g. documentary on survival of abuse)	- school’s narrative on abuse: Maddy is confronted with the abuse yet again, and watched by everyone → seems to criticize the way the system deals with it?
15	29:36 – 32:10		Rue	Rue and Ali talk about Rue’s relationship with Jules. Ali confronts her with the future: “Nothing in high school lasts forever,” but Rue is in denial. In NA, she admits she’s been lying about her sobriety, but now she wants to stay clean for Jules. Rue admits it seems selfish, but she hopes it will last (both her sobriety and her bond with Jules). She’s been happy.	

16	32:10 – 33:10	Evening Public (sushi restaurant)	Jules, Jules' dad	Jules and her dad are having dinner at a restaurant. Jules' dad asks about Rue and Jules' relationship, but Jules doesn't want to talk about it. She denies having "a thing" with Rue. Jules' dad offers to do something as a family with Rue, but Jules declines. They talk about Rue's NA meetings, and Jules' dad praises her for being a good influence. Jules seems to think this over.	- Jules & Rue: Jules is probably ashamed for Rue's addiction, especially because her mother was an addict too. - outfit & makeup Jules: blue top, yellow eyeshadow and white top liner, low ponytail
17	33:10 – 34:01	Evening Public (streets)	Rue	Rue is biking home. She passes Lexi's house and texts her to apologise.	- Rue & Lexi: friendship dependent on Rue's sobriety. Shows complexity.
18	34:01 – 35:26		McKay, Cassie	McKay and Cassie are on a date. They talk about Nate having other guys' dick pics on his phone. Maddy had told Cassie this during the carnival. However, when Cassie brings it up in school, Maddy denies it angrily and accuses Cassie of spreading lies. McKay apologizes for their fight at the carnival. Cassie says it hurt her feelings; she just wants him to be proud of her being her girlfriend. Cassie apologizes too, and McKay asks what for. Cassie stares in the distance knowingly, but doesn't tell McKay about having kissed Daniel.	- Maddy & Cassie dialogue: "I don't know if your brain is all scrambled from all the Molly you take. But I never said that. If you ever spread a lie like that, I will fucking come for you. We good?" → female friendship quickly falls when it is about protecting Nate - Cassie outfit & makeup: baby pink jacket, natural makeup
19	35:26 -		Kat, Trevor	Kat and Trevor hang out after his shift. Luke talks about his dream, making music, and asks what Kat's dream is, as she looks creative. Kat laughs at his comment and deflects the question, suggesting they have sex instead. Trevor seems taken aback at first, but Kat goes on and looks at him seductively.	- dialogue Trevor & Kat: K: "Look, if you want to hook up we can hook up." T: "I wasn't expecting that." K: "Really?" T: "I was just making conversation" K: "I think that's my point, you really don't have to."

					<p>→ sexual agency as a power mechanism BUT shows Kat's flawed mindset. What about guys who don't want only sex?</p> <p>→ Kat objectifies herself, but with negative consequences!</p>
20	36:21 – 37:43		Maddy Kat	Rue VO on Maddy, who isn't doing well. She has tried to text Nate, but he hadn't replied. On top of that, Maddy feels as if everyone but Nate is against her. She fights with her mother about love, as her mother doesn't approve of her relationship with Nate. Maddy then tries to call Kat for help, asking to come over, but Kat blows her off because she's on a date with Trevor. Maddy is desperate, but Kat hangs up on her.	- female friendships: again, Kat lets her friends fall for a man. Negative consequences.
21	37:43 – 39:12	Night Private (Trevor's car)	Kat, Trevor	Kat hangs up on Maddy. She is in the car with Trevor, who unbuckles his belt awkwardly. Kat gives him a blowjob. Afterwards, Trevor compliments her, still awkward, and Kat smiles. She gets out of the car and walks away confidently.	<p>- cinematography: no explicit showings of the blowjob, just Trevor's reaction.</p> <p>- Kat is sexually active, but her relationships are empty</p> <p>→ mistakes sexuality with a deeper bond?</p> <p>- soundtrack when Kat walks away: Run the Road, Santigold. Sparks confidence.</p>
22	39:12 – 40:44	Night Public (roller rink)	Rue, Jules, Lexi	Rue, Jules and Lexi are skating at the roller rink. Jules and Lexi talk about how good she seems to be doing, and Lexi compliments her good influence. Jules' smile falters and says she has to go to the bathroom. She walks away, troubled.	- outfit Jules: neon pink makeup, creative black eye liner, purple baggy pants and top with print 'girls'

23	40:44 – 44:36	Night Private (motel room)	Cal	Cal meets up with a one night stand called Mina (cis-male, wears a skirt and acts feminine) at the motel. Mina starts to give Cal a lap dance, but Cal reacts uncomfortably. He doesn't want sex, but wants to talk about his kids. Cal wonders if his actions affects them and feels as if his secrets have poisoned his children. He is scared of Nate's rage.	
24	44:36 – 45:28 45:28 – 45:40 45:40 - 46:02	Night Public (streets)	Rue, Jules, Lexi	Jules, Rue and Lexi leave the roller rink. Jules seems closed off, she pulls up her hoodie and looks serious in comparison to the rest. The three bike home. Kat and her mother are watching TV together. Her mother says it's a pity they hardly do this anymore. Kat seems unbothered. Rue arrives home and offers Jules to spend the night, but she declines. Rue asks if she can sleep at Jules', then, and Jules consents reluctantly.	- soundtrack: Same Girl, Randy Newman. Melancholic.
25	46:02 – 46:28		McKay, Cassie, Nate	McKay and Cassie are lying in bed, and McKay is called by Nate. Nate wants Cassie to instruct Maddy to download Signal, a secret texting app.	
26	46:28 – 47:05	Night Public (streets)	Maddy	Maddy nearly causes a car accident when she receives Cassie's text about Nate. She immediately downloads Signal, and Nate asks to meet her at a motel. Maddy smiles and speeds towards the motel.	

27	47:05 – 48:34	Night Public (motel)	Cal Nate, Maddy	Cal is leaving the motel, as Nate enters and spots his car (but doesn't say anything). Nate gets out of the car and is greeted by Mina, who is smoking on the stairs outside. Maddy knocks on the motel room, Nate opens the door and they embrace each other.	- Cal & Nate at the motel: comparison of a similar situation
28	48:34 – 48:57	Night Private (Jules' bedroom)	Jules, Rue	Jules and Rue cuddle in bed. Jules lies awake, staring at the ceiling overthinking, while Rue is sleeping.	

S1. EP6. "The Next Episode" (McKay)					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:07 – 04:40		McKay	VO on McKay's childhood: on football, his father, college, Cassie. He loved Cassie, but hated her nudes, hypersexuality and ignorance about it. He liked how other men got jealous of him because Cassie was his.	- dialogue on Cassie: "He liked how she'd walk in the room and every guy would turn their head. That's what made it fun." → love based on competition (link football)
2	04:55 – 05:29		Rue, Jules	Rue picks up Jules to go to Daniel's Halloween party. Rue compliments her looks, but Jules seems sad and rejects Rue's attempt to kiss her. Jules apparently got drunk beforehand, out of misery.	- costume Rue: ode to Marlene Dietrich in film Morocco (1930) → film includes a kiss between two women, and Marlene as an androgynous icon → not conforming to feminine ideals

					- costume Jules: Juliet from film Romeo and Juliet (1996)
3	05:29 – 06:36	Night Private (Halloween party)	Cassie, Daniel, McKay	At the Halloween party, Daniel compliments Cassie’s outfit. Cassie is dressed up as Alabama Worley, the costume she attempted to wear to McKay’s college party the day before. McKay didn’t want Cassie to wear that to the party though (for it being too revealing?), and made her wear a football player shirt instead. Daniel and Cassie flirt.	- costume Cassie: Alabama Worley from True Romance (film) → in the film, Alabama is a sex worker
4	06:36 – 08:04	Night Private (Halloween party)	Kat	Kat insults/jokes about Daniel’s outfit. She reflects on her weekend, which consists of cam calls with four men (or pay pigs) she calls on a regular basis. She received a lot of cam requests, but rejected most of them. The night before, though, someone paid all of her wish list items. Kat opens the door for Rue and Jules. Kat and Jules plan to get “fucked up” tonight.	- costume Daniel: Ted Bundy → symbolism: pretends to have good intentions, but is in reality a monster
5	08:04 – 09:31	Night Private (Halloween party)	Jules, Kat, Rue Lexi, Cassie	Jules and Kat do shots, while Rue is standing by. Rue thinks Jules’ sudden alcoholism is strange. Rue jokes about a previous black-out experience caused by tequila and drugs. Jules hugs Rue and says she can’t be her chaperone anymore because she is drunk herself. Rue seems uncomfortable, and says that she doesn’t need a chaperone. She deflects the conversation by asking about Lexi, who is dressed up as Bob Ross and received some criticism for not looking attractive.	- alcohol and drugs are not glorified at all - costume Lexi: Bob Ross S: “Hey creepy, the whole point of Halloween is to look attractive.” L: “No, it’s not.” S: “You do me a favour and you count how many girlfriends of yours are dressed up like 50-year-old men. Report back to me.” → Lexi does not conform to the beauty standards and gets scolded for it. Cassie gets praised for her sexy outfit.

6	09:31 – 09:44	Evening Public (streets)	Jules, Rue, Kat, Lexi, Cassie	The group is walking to the Halloween party. Rue wants to hold hands, but Jules pulls away. Rue feels as if something is wrong but doesn't dare ask. Cassie starts a conversation about Nate.	
7	09:44 – 11:13	Evening Public (restaurant)	Nate's family	Nate has been temporarily expelled. Nate and his family go to a restaurant but the owner sends them away due to the allegations, despite Cal being a family friend.	
8	11:13 – 13:23		Nate (Maddy)	Nate spends his days driving around aimlessly, sometimes watching/protecting Maddy and Jules. He would meet Maddy every Friday night at the motel. To talk, fight and have sex. Nate prints out Jules' nudes.	- soundtrack: Nate Growing Up
9	13:23 – 14:14	Night Private (Halloween party)	Lexi, Rue, Gia, Troy	Lexi and Rue sit on the couch, watching Jules dance and drink at the Halloween party. Lexi and Rue talk about how something must be going on. They spot Gia and Troy smoking weed at the party. Rue interferes angrily, commanding Troy to get up.	
10	14:14 – 14:42	Night Private (Halloween party)	Cassie	Cassie drunkenly texts McKay about his anger at the college party. She wants him to talk to her, but he just comments on her drunken tone. Cassie grabs a bottle of alcohol and walks away. Daniel follows her.	
11	14:42 – 16:18	Night Private (Halloween party)	Rue, Lexi, Troy	Rue and Lexi sit Troy down and threaten him: if he doesn't treat Gia well, Rue will send her dangerous rehab friends after him. She is lying, obviously, joking, but Troy is scared. Lexi and Rue laugh and watch Troy compliment Gia.	
12	16:18 – 17:55	Night	Kat, Ethan	Kat drinks and watches Cassie dance.	- dialogue Kat to Ethan: "Ethan, if you want me to suck your dick or fuck you,

		Private (Halloween party)		Ethan approaches Kat. They small talk about Cassie's outfit, then Ethan asks why Kat suddenly disappeared at the carnival. Kat claims he has a "weird fascination" with her. Ethan wants them to hang out again, but Kat says he should stop acting like they could be in a relationship. Ethan smiles awkwardly.	just say it, but... stop acting like we'll be boyfriend and girlfriend, because the chances of that happening are, like, literally zero." → pattern of Kat thinking her only worth is sexual
13	17:55 – 19:27	Night Private (Halloween party)	Rue, Fez	Rue hesitantly approaches Fez, who is sitting outside on the couch. She apologises for her behaviour, but Fez says it's okay. Rue continues to talk about her sobriety, and how difficult it is.	
14	19:27 – 25:43	Night Private (Halloween party) Flashback college party	Cassie, McKay, Daniel	Cassie is dancing sensually, Daniel approaches her and Cassie looks at him seductively. Kat watches them dance together. Flashback: at the college party, Cassie was initially annoyed at McKay for having to change her outfit, but they later made up. After the party, they are making out in McKay's dorm, when suddenly a group of masked boys enters the room and assault McKay, filming the process and yelling 'McGay'. McKay lies on the ground defeated and cries. Afterwards, Cassie texts Lexi about what happened while McKay recovers in the bathroom. He 'mans up' and re-enters the dorm, where Cassie tries to talk to him. McKay rejects the talk and asks to have sex. It takes a while for him to perform, but he eventually roughly takes Cassie from behind. Afterwards, Cassie is left cleaning up and crying in the bathroom.	- McKay using sex to protect his masculinity. Also, black man stereotype? Raped and rapist.

				At the Halloween party, Cassie and Daniel are dancing closely, nearly kissing. They go upstairs.	
15	25:43 – 26:12	Night Private (Halloween party)	Ethan, Kat	Ethan takes a shot, then swiftly approaches Kat and grabs her hand to take her to the upstairs bathroom. Kat follows, Ethan kisses her.	
16	26:12 – 26:32	Night Private (Halloween party)	Jules	Jules drunkenly stumbles through the crowd and falls into the swimming pool. Rue and Fez notice.	
17	26:32 – 26:49	Night Private (Halloween party)	McKay, Lexi Cassie, Daniel	McKay enters the party. Lexi notices, alarmed, and texts Cassie, who is making out with Daniel in the upstairs bedroom.	- female friendship/sisterhood
18	26:49 – 28:32	Night Private (Halloween party)	Kat, Ethan	Kat and Ethan are making out. Kat asks him how many sex partners he's had. Ethan doesn't immediately reply, and Kat finds out he is a virgin. Kat says she doesn't want to have sex with virgins because they get too emotionally attached and are shy. Ethan responds by kissing her passionately and pleasing her orally.	- dialogue: "I like to fuck people who know how to fuck" → the irony... - Kat makes up a fake sexual persona. A fantasy, like the fanfiction she wrote
19	28:32 – 30:39	Night Private (Halloween party) Night Private (Jules' porch)	Jules, Rue Jules, Nate	Jules is swimming in the pool, smiling. As she comes up the water, she meets Rue and quotes Shakespeare's Romeo and Juliet. Rue gets upset by her behaviour and wants Jules to get out of the pool. Jules ignores Rue and pulls her into the water. They kiss underwater, then resurface. Jules giggles. Rue looks upset and gets out of the water. Flashback night before: Jules arrives home, where Nate is waiting for her. He blackmails her.	- cinematography: camera turning, focusing on the kiss. Blue and pink lights

20	30:39 – 31:21	Night Private (Halloween party)	Rue	McKay wanders around the party, looking for Cassie. Rue enters the home again and storms towards the bathroom to get rid of her wet clothes. She starts crying.	- soundtrack: Love Surrounds You, Ramsey
21	31:21 – 35:29	Night Private (Halloween party)	Cassie, Daniel Lexi, McKay	Cassie and Daniel are making out in the upstairs bedroom. Daniel wants to have sex with Cassie, but she declines, saying she would feel guilty. McKay is still looking for Cassie. Daniel keeps trying, but Cassie stops him and sits down on the bed. She says they can't have sex but can kiss. Cassie puts on boundaries, Daniel tries to push them. He compliments her on her beauty. McKay is opening doors upstairs, looking for Cassie. Lexi sees, and distracts him with a lie. McKay compliments her outfit, and Lexi seems proud. Daniel tries to coerce Cassie into giving him a blowjob, but she declines again. He assures her no one will know, but Cassie is upset and gets ready to go home. Daniel insults her and Cassie cries.	- insult Daniel: “Who the fuck do you think you are? You think I'm here because I'm interested in you? In what you have to say? Or what you think about things, as if you're so fucking interesting? (...) You are so fucking boring. (...) Any guy who says he's interested in you beyond just fucking you, is full of shit.” → Cassie only valued for her sexuality (from a young age). Actually, she only wants people to be interested in her.
22	35:29 – 39:55	Night		Ending montage: Jules wanders through the party and dances while drinking alcohol straight from the bottle. Rue is crying in the bathroom. Nate is in the car. Cassie goes downstairs and leaves. Kat and Ethan are making out, he had an accident. Rue leaves the bathroom, upset, Lexi follows and asks what's wrong. Rue thinks she's a burden, but Lexi comforts her. Jules approaches them drunkenly and calls the whole town boring. Rue wants to go	- colour: purple, pink, blue lights (bisexual lighting?) - female friendship Lexi & Rue - Jules is Rue's new drug (she can't leave her) - Kat cosmeticism - soundtrack: Smalltown Boy, Bronski Beat

				home, but Jules doesn't want to. Rue decides to stay at the party because she can't leave Jules. Nate enters Tyler's apartment to enact a plan. Kat and Daniel lock eyes at the party while Kat seductively re-applies her red lipstick. Cassie has arrived home and realises she might be pregnant. McKay tells his father he might not be the best football player, his father denies this.	
23	39:55 – 42:48	Night Private (Tyler's home)	Nate, Tyler	Nate breaks in in Tyler's home and blackmails him confidently.	
24	42:48 – 45:10	Day Public (police station)	Tyler, Maddy, Jules	At the police station, Tyler confesses to a crime he didn't commit (assaulting Maddy at the carnival). Maddy plays along. Jules was blackmailed by Nate to confirm the story as a fake eye witness. Jules lies to the police, upset.	
25	45:10 – 46:30	Night Private (Halloween party)	Nate, Maddy Jules	Nate and Maddy enter the Halloween party. The crowd cheers Nate's name. Jules notices and is shaken up by Maddy and Nate entering. Nate and Jules lock eyes for a moment, and Nate faintly raises his cup at her. Rue notices the interaction. Nate is greeted by multiple people and kisses Maddy.	- soundtrack: Gangster, Labrinth - costume Nate: dressed up as a prisoner. → symbolism: THE IRONY, re-claiming his true identity - costume Maddy: Iris from film Taxi Driver (1976) → Iris often described as a teen prostitute (wink to sexuality and Maddy losing her virginity at a young age?)

S1. EP7. "The Trials and Tribulations of Trying to Pee While Depressed"					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?

1	00:07 – 08:52		Cassie	<p>Rue’s VO on Cassie’s childhood: On Cassie’s family, her relationship with her father and mother, puberty and the world responding to her body developing (e.g. “sassy Cassie” “I bet you got the world wrapped around your finger”), money issues, and family fights. Her father and mother split up, her father left and slowly abandoned Cassie and Lexi. Cassie tried to keep contact but failed. Her father later abused Cassie’s naivety and stole from her family, only to never contact her again afterwards. He probably needed the money to buy drugs. Because of her past, Cassie developed toxic relationships with boy(friend)s. A lot of guys she dated would ask for sex tapes or nudes, and she would mostly oblige even though she didn’t always want to.</p> <p>In the present, Cassie finds out she is pregnant. She is crying in the bathroom, alone.</p>	<p>- Cassie’s childhood VO: “Cassie’s dad was really handsome. The kind of handsome that made people treat him differently. Her mom used to get really upset at him for flirting. Which wasn’t fair. It wasn’t his fault. He really loved her. He really loved them all.” → Cassie has grown up with this flirtatious behaviour and unstable relationships. Reason why she replicates it later? “When she hit puberty, her mother and her became best friends. And it wasn’t just her body that changed. But the rest of the world, too.” → the world focusing on her body and hypersexuality e.g. mom: “woman to woman, you’re perfect”; dad: “you’re gonna be a real heartbreaker” → all this, while Lexi is sitting in bed staring at Cassie’s beauty “She fell in love with every guy she ever dated. Whether they were smart or stupid or sweet or cruel, it didn’t matter. She didn’t like to be alone.” → because of her father leaving, daddy issues “and every guy she ever dated asked for the same things. And she almost always said yes. Even though it didn’t always make her feel good. And she knew that</p>
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					<p>most guys, after she broke up with them, would always share those photos or videos. The first time she found out, she had a panic attack, and wanted to swallow a whole bottle of Tylenol. But she didn't. Because, I mean, what's the worst thing anybody could say to her? That she gave a blowjob to a guy who didn't deserve it? By the time she was out of college and looking for a job, 99 percent of the population would have leaked nudes, anyway. ”</p> <p>→ technology, social media</p> <p>→ hypersexuality</p>
2	09:08 – 10:25	Night Rue’s bedroom	Rue	Rue binge-watches ‘Love Island’ for twenty-two hours straight. She realises it’s a good measure for her depressed state.	
3	10:25 – 11:13	Night Cassie & Lexi’s bedroom	Cassie, Lexi	Cassie inspects her stomach in front of the mirror and asks Lexi whether she looks different, because she feels different. Cassie doubts going to school, and Lexi asks whether it’s because of Daniel because that’s all Cassie talks about. They argue and Lexi slams the door. Cassie stares at herself in the mirror.	<p>- Lexi affirms boys (like Daniel) are the only thing Cassie ever talks about. Cassie denies this.</p> <p>- on beauty Cassie Lexi: “Yeah, well, you look beautiful, Cassie. You look fucking amazing. It's literally all anyone's ever told you your entire life. Like, listen to yourself. It's fucking exhausting.”</p> <p>→ beauty, competitiveness?</p>
4	11:13 – 11:58	Night Rue’s bedroom	Rue	Rue sits on the edge of her bed, she can’t get out of bed even though she has to go to the toilet.	

				Even though she knows she is depressed, she can't do anything about it at the moment.	
5	11:58 – 12:29	Night Jules' bedroom	Jules	Jules is lying in bed, claiming she is sick. After Halloween, she didn't go to school for a full week and did not respond to Rue's texts.	
6	12:29 – 16:20			Rue's fantasy montage about her and Lexi's police investigation on Nate and Jules. Rue is putting the pieces together, linking Tyler to Nate. She is obsessed, in a manic state.	<ul style="list-style-type: none"> - cinematography colours: grain, vintage, yellow - outfit Rue: police uniform, remains of glitter from the Halloween makeup, tired look, messy bun, bags under her eyes → adds to fantasy aspect - dialogue on Nate's attraction to Jules: "Listen, why would Nate single out Jules in the first place? It's obvious he was sexually attracted to her. And because Jules is predominantly het, okay, he wooed her with his, uh, fucking creepy jock magic shit. She's super fuckin' sensitive, she's very forgiving, and she's basically the most wonderful fucking person on the planet... she fell for him. That's why she fucking testified. I'm a genius. I'm a fucking genius. Hey, Mom! I'm a fucking genius. I'm not even tired. It's crazy. I'm not even fucking tired. I feel amazing." → Rue suspects Jules is attracted to a cis hetero toxic masculine jock
7	16:20 – 16:56		Lexi, Cassie	Lexi gets off the phone with Rue in the middle of the night. She suspects Rue is in a manic state. Rue googles about bipolar disorder and worries.	- humour typing in Google "can bipolar people know they're bipolar" with the answer "no" and Rue's reaction: "fuck"

8	16:56 – 19:59		Kat, BB, Cassie, Maddy, Lexi	<p>Kat, BB, Cassie, Maddy and Lexi are sitting around the dinner table. Cassie asks for their advice on the Halloween party.</p> <p>Kat slumps in her chair, embarrassed, thinking back about having sex with Daniel. Kat admits she had always thought she would lose her virginity to him. Daniel doesn't remember them dating, and Kat is disappointed by that.</p> <p>Cassie wants to tell McKay she kissed someone else. Her friends advise her to keep silent and deny, as "kissing is worse, so much more intimate" than cheating. Cassie wants to be honest, as she is thinking about a long-term relationship. Kat responds rudely that their relationship won't last anyway. Maddy calls her a bad friend, and says she misses the old Kat. They have an argument. Kat seems hurt, then leaves crying.</p>	<p>- Kat & Daniel: for Kat, her relationship and breakup with Daniel had an impact on the rest of her life. For Daniel, it was not worth remembering...</p> <p>- fight Kat & Maddy: M: "Kat, what the fuck is your problem? You're being a bad friend now. You were a bad friend to me, and this whole new personality is seriously unlikable." K: "Why, because I won't sit and listen to you bitch and moan about your psychotic, abusive boyfriend who you've literally broken up with a thousand times?" M: "It was literally the lowest point in my life, so, yeah. That and the fact that you're just fuckin' mean." K: "Maddy, ever since I've met you, all you talk about is yourself, your clothes, your boyfriends, whatever superficial shit you think is so fucking important. Sorry I'm no longer interested." M: "I don't know about everyone else, but I miss the old Kat. You know, the one who had a sense of humour and wasn't a fuckin' cunt?" → Kat's new personality revolves around confidence, hypersexuality and rudeness. It has negative consequences. Criticism on postfeminist themes?</p>
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9	19:59 – 21:05	Evening Private (Cassie & Lexi's room)	Lexi, Cassie	Later, Lexi asks what other topic Cassie needed advice on. Cassie lies she doesn't remember, but asks Lexi what she would do with McKay and Daniel. Lexi shyly admits that she wouldn't know, as not many guys have ever shown interest in her. Cassie attributes it to Lexi's shyness. Cassie considers telling the truth, otherwise she would feel bad.	
10	21:05 – 21:52	Rue's bedroom	Rue, Gia	Gia checks up on Rue, who is lying depressed in bed. Rue lies about having the flue, then dismisses her and continues binge-watching.	
11	21:52 – 22:53	Nate's bedroom	Cal, Nate	Nate enters his room, where his father Cal is waiting. Cal confronts Nate: he knows of his bad behaviour. Nate doesn't reply, but moves past Cal, shoving him lightly in the shoulder.	
12	22:53 – 26:27	Rue's bedroom	Rue	Rue is still watching Love Island, in a lot of pain due to the strain on her bladder. It reminds her of when she was drugged, and she misses opiates. Rue reflects on the last time she left her room, when she met her mom's new boyfriend. Rue despised Rick for taking her father's place, and insulted him after he'd commented on her "new best friend". Then, Rue got a text from Jules, who let her know she'd be visiting a friend from her old school. Rue sighs, disappointed.	
13	26:27 – 32:49	Fez' home	Rue, Fez, Mouse	Rue visits Fez in a manic state, who is washing his grandmother. She claims to be hyper-focused and unravelling the larger picture. Then, she asks Fez for a gun to scare Nate because she wants revenge for what he did to Jules. Fez dismisses the idea.	

				<p>He gets a text from Mouse and orders Rue to sit down and be quiet. Rue sees some drug bottles on the table-top, they talk to her. She leaves the room and escapes Fez' house while he is still discussing with Mouse.</p> <p>Outside, Rue counts her steps in mania, then stares at the purple sky. She realises she is stuck in a loop of depression. In order to feel joy, she tries to remember moments with Jules, but it doesn't help.</p>	
14	32:49 – 35:50	Evening NY	Jules, TC	<p>Jules takes the train to meet her friend TC. She informs them about her new “weird” life. Jules talks about Rue, and TC expects Rue to be a guy. Jules tells them she is here to distract herself from the situation. They sing along with music in the car. Jules seems happy and excited. They meet Anna, a friend of TC.</p>	<ul style="list-style-type: none"> - soundtrack: Be Mine, Amandla Stenberg + When I R.I.P. - Jules & heteronormativity: TC: “Are you friends, or are you a little bit more, like a special kind of friend?” Jules: “Both, I guess?” TC: Okay. What, are you in love with him or something?” Jules: “Her, not him. No room for heteronormativity in here.”
15	35:50 – 38:20	Evening TC & Anna's room	Jules, Anna, TC	<p>The three friends are smoking weed. Anna is doing Jules' makeup while Jules talks about her experience with being trans, for example the first time buying high heels, feminine clothes, makeup. They talk about her weird relationship with men, conquering femininity and infinite queerness. Anna flirts a bit with Jules.</p>	<ul style="list-style-type: none"> - cinematography: pink lights due to pink self-made clouds in the room - cosmeticism, fashion - monologue Jules: J: “I remember walking out of Sears with my first pair of heels in my backpack. And my heart was fucking racing. And I got home, and went straight to my room, locked the door, put them on (...) Like, it started with that, and then it was clothes,

					<p>and then it was makeup, and eventually hormones. Um, <u>I just kind of kept levelling up.</u>”</p> <p>A: “So, what level are you at now?”</p> <p>J: “I don't know. But I definitely haven't reached my full power.”</p> <p>A: “But you date guys, right?”</p> <p>J: “Date isn't really the right word.”</p> <p>TC: “What she means to say is that she's a slut”</p> <p>J: “Fuck you!”</p> <p>TC: “<u>What, it's not an insult!</u>”</p> <p>A: “But you normally hook up with guys.”</p> <p>J: “<u>Yeah, but... my relationship to men is weird. In my head, it's like... If I can conquer men, then I can conquer femininity.</u>”</p> <p>A: “Why do you need a guy to make you feel more feminine?” (...) “We'll circle back to that one. So have you conquered femininity?”</p> <p>J: “I don't know. But, it's not like I even want to conquer it. It's like <u>I want to fuckin' obliterate it. And then move on to the next level. And the next, and the next.</u> ... Yeah. I don't really know what the means, or looks like, but... I want it.”</p> <p>TC: “Queerness is infinite.”</p> <p>→ Jules uses male validation to conquer femininity</p>
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					<p>→ in reality, she wants to go BEYOND femininity, whatever that means</p> <p>→ being a “slut” is not seen as an insult</p> <p>→ Anna’s comment on ‘not needing a man to feel more feminine’ is quite feminist.</p>
16	38:20 – 41:09	Evening Cassie’s house	Cassie, McKay	Cassie and McKay are sitting on the couch. Cassie says she is pregnant, in a sad voice. McKay thinks for a while, not knowing how to react. He asks whether Cassie is all right, and seems distant. Cassie is nervous about his reaction. McKay doesn’t want to keep the baby, but Cassie is unsure. Cassie silently cries while McKay tries to talk sense into her. Cassie says she doesn’t necessarily want to keep it, but wants to dream about the possibility for a minute. McKay sits next to her and comforts her.	- soundtrack: sad music
17	41:09 – 43:02	Evening Kat’s bedroom	Kat	Kat facetimes one of her callers, whose screen remains black. He requests her to stand up and undress. Kat starts to undress but is nervous. He demands her to tell him he is special and further undress. Kat obliges, but then slaps her laptop shut.	- cinematography: dark and yellow - power balance: Kat is no longer the one in power, so she cuts the call off.
18	43:02 – 45:27	Evening Fez’ shop	Nate, Fez	Nate and Maddy stop at Fez’ roadside shop. Fez calmly threatens Nate about the situation with Rue and Jules. Nate reacts unfazed and insults Fez for a retard drug dealer. Fez threatens him again.	
19	45:27 – 46:11	Evening Rue’s bedroom	Rue	Rue struggles in pain from kidney pain. Still, she cannot bring herself to reach the toilet.	
20	46:11 – 51:01	Night Club	Jules, Anna, Tyler/Nate, Rue	Jules sniffs drugs with her friends, then they enter the club. They dance, and Jules flirts with Anna.	- camera movements: camera turns around

			<p>Jules says Anna reminds her of Rue, giggles and contemplates texting her. Anna kisses her. Meanwhile, Rue is crawling to the toilet, in pain.</p> <p>Jules is dancing at the club, then fantasises about Tyler/Nate approaching her. Jules reacts confused and tries to walk away, but Nate stops her and apologizes. Jules is confused: in love with Tyler/Nate, but also angry. She fantasises about kissing Tyler/Nate while kissing Anna. The image merges into Anna and Jules having sex at the apartment. Jules fantasises about it being Rue. Rue tells her “You know this isn’t going to end well” and kisses Jules’ forehead. Jules cries.</p>	<ul style="list-style-type: none"> - soundtrack: I’m Not in Love, Kelsey Lu - cinematography: flashing blue, green, purple lights. Shadows and a lot of blurry lights. Conveys chaos and Jules being high. = bisexual lighting - outfit & makeup Jules: black rhinestones, neon orange eyelashes, blue mesh top, skirt - outfit & makeup Tyler/Nate: rhinestones around eyes, hair styled up, glitter on face - dialogue Jules & Tyler/Nate: <ul style="list-style-type: none"> J: “I’m scared of you, Nate.” N: “I’m sorry. For everything. I’m sorry for hurting you. You... you were the most beautiful person that I’ve ever known. I’m Tyler. I’m the person that you fell in love with.” J: “I wanna kill you.” N: “I’m yours. I’m all yours.” J: “You’re a pussy. You’re a bitch. And I wish the whole fucking world could know.”
21	51:01 – 55:18		<p>Ending montage:</p> <ul style="list-style-type: none"> - Nate calls to report a crime. The police rush to Fez’ home, where Ashtray and Fez try to flush their drug collection. - Cassie wakes up her mother to ask for help. Suze seems to know what’s wrong from the look on Cassie’s face. She comforts her. - Jules lies awake in Anna’s bed. 	<ul style="list-style-type: none"> - clear attention for mental health problems, e.g. Rue OV: “I had a therapist once who said that these states will wax and wane. Which gave my mother relief, because it meant that in the bad times, there would be good times. But it also gave her anxiety because it meant that in the good times, there would be bad times.

				<p>- Rue lies on the corridor floor, crying. Leslie finds her and helps her take a bath. Rue says she wants to take medication again. Leslie comforts her.</p> <p>- Jules stands on the building’s rooftop and stares at the city skyline, looking sad. She texts Rue: “You have no idea how much I’ve missed you.”</p>	It always confused me, because I didn't really know what it meant.”
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S1. EP8. “And Salt the Earth Behind You”					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:06 – 03:53	Day Public (hospital)	Rue, Jules	<p>Rue is in the hospital with a kidney infection and receives drugs to relieve the pain. She smartly tries to deceive the nurse into giving her a certain type of drug, but her doctor doesn’t let her. Rue’s VO is about types of drugs, showing her deep knowledge on the matter. She was kept in the hospital for three days, which she enjoyed because she didn’t have any responsibilities.</p> <p>Jules visits her and worries that it’s her fault, but Rue replies she only makes it better. Jules apologizes for not telling the truth (about Nate).</p>	<p>- Rue to her doctor: “You know, if I ever come back here with cancer, I really hope you're not my doctor.” + Rue standing by watching drama unfold and enjoying it → humour and irony</p> <p>- Jules makeup: golden glitter around eyes</p>
2	03:53 – 06:54	Evening Private (Jules’ bedroom)	Jules, Rue	<p>Rue notices something was different about Jules. In Jules’ room, they’re preparing for the school dance. Rue feels uncomfortable in her purple fitted top and pants, but Jules assures her she looks hot (different from her usual style). She applies Rue’s makeup and talks about her</p>	<p>- makeup Jules: gold pieces, red eyeshadow</p> <p>- makeup Rue: purple and pink eyeshadow, glitter under eyes</p> <p>- outfit Jules: purple bralette and matching pants, green glittery coat, front hair pieces dyed black, thick choker</p>

				<p>weekend, Anna’s energy, and them hooking up. Rue reacts a bit uncomfortable at first, but smiles. Jules embraces Rue and tells her she looks beautiful. Rue compliments her too, and exclaims: “by the way, fuck Nate Jacobs”</p> <p>They fantasize tying him to a chair, lighting him on fire and shooting him multiple times.</p>	<p>→ Jules’ style seems different, less feminine. Impact previous events? Or influence Anna?</p> <p>- makeup Jules: golden spikes around the eyes. Rainbow-coloured clothing.</p>
3	07:10 – 08:08	Day Private (NA meeting)	Leslie, Rue, Gia	At NA, Leslie reads a letter about what Rue’s addiction has caused to the family. She reflects on the day Rue was born. Rue gets emotional. The speech continues as a VO for the following 5 minutes.	- soundtrack: sad music
4	08:08 – 08:45	Evening Private (Jules’ home)	Rue, Jules	Flashback to the school dance: Rue and Jules come downstairs, where Leslie and Jules’ dad are drinking wine. Jules’ dad makes a joke about substance abuse, and Rue jokes about suicide. Jules stifles a laugh. Rue and Jules take pictures.	- use of humour and irony
5	08:45 – 09:12	Evening Private (Cassie’s home)	Cassie, Cassie’s mom, Lexi	Cassie looks in the mirror, Suze tells her to walk in with her head held high. Lexi joins them, and reacts insecure when Suze compliments her.	<p>- Leslie VO: “she won’t be an easy child, she’ll struggle.”</p> <p>- outfit Cassie: baby pink dress, deep neck, light curls, soft pink eyeshadow</p> <p>- outfit Lexi: dark blue dress, choker, curled hair</p> <p>- scene shows difference between Lexi and Cassie even though they grew up in the same environment</p>
6	09:12 – 09:46	Evening Private (Kat’s room)	Kat	Kat looks at herself in the mirror, nervous and unhappy. Her mother asks whether Kat has a date,	- camera movement: camera at head level, zoom-in

	11:28 – 11:41			<p>to which she replies no. Kat is unsure about her outfit, but her mother reassures her.</p> <p>Kat is looking in her bathroom mirror again. Her mother asks whether she is okay, to which Kat lies it's "an asthma thing". She is crying silently.</p>	<p>- outfit Kat: red leather dress, dominatrix vibes</p> <p>- Kat realises that her new personality is not bringing her joy</p>
7	09:55 – 10:22	Evening Private (Nate's home)	Nate, Natalie	Nate looks in the mirror, touching up his outfit. He walks to the front door, where his date, a blond girl, is talking to his parents. Nate greets her by kissing her cheek and compliments her. Nate's mother whispers that she likes his date.	
8	10:22 – 11:03	Evening Private (car)	Maddy, Cassie, Lexi, BB	Maddy excitedly runs to the car, where she greets her friends (Cassie, Lexi and BB). They drink electrolyte in preparation for the night.	- outfit Maddy: glittery silver top and matching flared pants, glitter headpiece,
9	11:03 – 11:28 13:06 – 13:38	Evening Private (Fez' home)	Fez	<p>Fez is in his living room, kneeling in front of the couch. He seems to do a silent prayer (looks down, then up), then retrieves a gun that was hidden between the sofa cushions. He tells his grandma (who is lying in a coma) he loves her and kisses her goodbye.</p> <p>Fez is waiting in his car and watches a man leave his heavily-protected home. He then starts the car.</p>	
10	11:41 – 12:00	Night School dance	Rue, Jules	Rue and Jules enter the dance holding hands. They walk next to each other, looking up at the ceiling decorations, and then at each other.	<p>- camera zooms in on Rue and Jules holding hands, in the back is the dance (purple lights, people's shadows)</p> <p>- colours: blue/purple colours, purple and pink lights in the background</p>

11	12:00 – 12:15	Night School dance	Maddy, Cassie, Lexi	Maddy, Cassie and Lexi walk to the school entrance. Cassie says she feels good about tonight, and her friends react puzzled. Cassie explains that it's the first time since high school that she hasn't been in love with someone. Maddy says she loves that for Cassie.	- Cassie's statement: is it true? Especially with the events of S2 - Maddy's reaction: supporting friends → focus on female friendships , seemingly rejecting love and boys
12	12:15 – 12:33	Night Private (Nate's car)	Nate, Natalie	Nate and his date, Natalie, are in the car. Natalie compliments his truck and puts her shoes on the dashboard. Nate asks her coldly to take her shoes from the dashboard. Natalie laughs perplexed and looks at him, then puts her bare feet on the dashboard.	
13	12:41 – 13:06	Night School dance	Cassie, Maddy, Lexi, Jules Kat	Cassie, Maddy and Lexi make their way through the crowd and greet Rue and Jules, who are sitting at a table. Maddy hugs Jules, who reacts astonished at Maddy's outfit. Kat enters the dance too, alone, and joins them at the table, smiling and greeting them. Maddy mumbles "wow" in disbelief and looks at Kat. Kat smiles briefly at Maddy, then looks down.	- female friendship focus → even though Jules & Nate have a strange history, Jules doesn't judge Maddy
14	13:38 – 15:14	Night School dance	Cassie, Maddy, Kat, Lexi, Jules, Rue	At the dance, the girls sit at the table and look at the crowd. Cassie wonders whether this is supposed to be the best times of their lives, as she could not imagine looking back in nostalgia. Maddy replies that most people peak in high school, to which Kat and Lexi say that definitely hasn't happened to them. Jules says she has peaked though, but that she can go further. Rue admits she didn't think she would get this far. Lexi looks at her in pity. Jules proudly tells them about Rue's sobriety.	- Cassie on dreams and high school: "Maybe people are nostalgic about high school because it's, like, the last time in their life that they get to dream. <u>After this is just bad jobs, and bills, and bad husbands.</u> Maybe I'm generalizing, but... I don't know. Do you guys get what I mean?" → Cassie criticises the reality of having to live in a neoliberal society + taking on the role of a traditional housewife (?)

				Cassie suggests that people feel nostalgic about high school because it's a period during which one can still dream. Meanwhile, Jules receives a text with photo from Anna and smiles. She replies to Cassie that she feels the opposite, that high school is suffocating. Rue's face scrunches up in discomfort. Jules receives another text and excuses herself. Rue watches her leave.	→ Cassie only mentions 'bad husbands', as this is the only future she sees - one of the first times all girls are united and talking, reflecting on high school → female friendship + shows differences → even though they are different, they are still together and listen to each other.
15	15:14 – 15:37	Night School dance	Jules	Jules enters the crowded bathroom and enters a stall to take a selfie for Anna.	- camera movement: camera follows Jules walking in, then pans over the bathroom stalls, showing the events: a couple making out, girls smoking, someone throwing up, girls talking together, a girl texting and crying, and Jules taking a photo for Anna.
16	15:37 – 15:54	Night School dance	Nate, Natalie, Maddy	Nate and Natalie enter the school dance walking closely next to each other. Nate briefly glances at Maddy, who eyes them back in disgust as she notices Nate grab Natalie's ass while walking. The rest of the girls also react alarmed.	
17	15:54 – 19:06	Evening Private (Nate's room)	Nate, Maddy	Flashback to Nate and Maddy trying to have sex: Nate struggles to get hard but denies it. Maddy reacts confused and Nate replies he has a lot on his mind. Nate frustratedly asks her to stop talking, and Maddy doesn't want to continue anymore. Nate is angry at Maddy for spreading rumours about the dick pics on his phone. Maddy replies confidently that they're facts, not rumours. They fight, and when Maddy replies with a witty remark, Nate grabs her by the throat and challenges her to keep talking. Maddy starts	

			<p>Maddy, Cal</p> <p>Nate</p>	<p>crying and tells Nate she wouldn't mind if he falls for guys, that sexuality is a spectrum. Nate denies her claims angrily and walks to his bathroom, slamming the door shut.</p> <p>Maddy, still crying, notices a cassette hidden between a book. She picks it up cautiously and leaves the room. While heading out, Cal approaches Maddy and criticizes their relationship. Maddy glares at him, calls their family weird and walks away.</p> <p>In the bathroom, Nate masturbates while watching himself in the mirror. He seems frustrated.</p>	
18	19:06 – 19:54	Evening Public (football game)	Nate	<p>At the high school football game, Nate is praised by the commentators, who also talk about his struggles off the field. Nate has been a large topic of conversation within the community.</p> <p>Maddy is part of the cheerleaders and looks judgemental, not matching the other cheerleaders' enthusiasm.</p> <p>Cal, who is sitting in the public, critically watches Nate play.</p>	
19	19:53 – 21:03	Night School dance	Maddy, Nate, Cassie, Kat, Lexi, Rue	<p>At the school dance, Nate sensually dances with Natalie to provoke Maddy, eyeing her constantly. Maddy looks at them in anger. Cassie warns her not to react, but Maddy gets up and confidently makes her way through the crowd and asks a few random guys to dance. She leads a guy to a strategically chosen spot on the dancefloor, so Nate can watch them dance.</p> <p>The girls at the table watch what happens, and Kat remarks that Maddy and Nate will probably get</p>	

				married one day, divorce three times and strangely lead a happy life anyway. The rest agrees comically. Rue leaves the table.	
20	21:03 – 22:41	Night School dance	Rue, Jules	<p>Rue swiftly makes her way to the bathroom, where she finds Jules texting Anna in a bathroom stall. Anna texts Jules she misses her, and that she can't believe she is in high school.</p> <p>When Rue calls for Jules, she opens the door and lets Rue enter. Jules compliments her outfit again, but is worried she "fucked with Rue's gender expression". They laugh, and Rue admits she fills a little stupid. Jules' smile fades and she asks Rue why she doesn't ever initiate a kiss. Rue denies it shyly and looks down nervously. Jules smiles at her and suggests to dance. They leave the bathroom.</p>	- Jules' change: influenced by Anna, she suddenly thinks negatively about high school life
21	22:41 – 23:06	Night Private (mansion)	Fez	Fez breaks in into a mansion.	

22	23:06 – 24:51	Night School dance	Jules, Rue, Cassie, Lexi, Kat, Ethan, Nate	<p>Jules leads Rue back to the table, where she chugs a drink. Rue stares at her in confusion.</p> <p>At the table, Cassie and Lexi talk about love, and how it seems no one ever talks about it. Kat spots Ethan standing near the dance floor.</p> <p>Rue and Jules walk to the dance floor, Rue and Nate lock eyes.</p> <p>Cassie tells them she will do everything in her power not to fall in love for the next three years.</p> <p>Kat keeps looking at Ethan, who looks back awkwardly. Kat suddenly gets up, swiftly walks over to Ethan and asks him to talk in private.</p> <p>Rue and Jules are dancing. They spot Nate and make obscene gestures at him while dancing.</p>	
23	24:51 – 26:52	Night School dance	Kat, Ethan Lexi, Cassie	<p>Kat leads Ethan upstairs to talk. She apologises for her childish behaviour. Ethan admits he's liked her from the start. Kat cries and smiles. They kiss and Lexi drunkenly shouts something at them.</p> <p>Cassie and Lexi laugh.</p>	
24	26:52 – 27:46	Night School dance	Rue, Jules Nate, Maddy	<p>On the dance floor, Rue and Jules are dancing together, and Maddy and Nate are still provoking each other by dancing sensually with their dates.</p> <p>Nate suddenly walks away. Rue follows him, a determined look on her face.</p>	
25	27:46 – 28:21	Night School dance	Lexi, Cassie	<p>At the table, Lexi drunkenly asks Cassie about hook-ups.</p>	- focus on sexuality and Lexi worried about not belonging?

26	28:21 – 30:16	Day Private (clinic)	Cassie	Lexi, Cassie and Suze are in the car, on the way to the abortion clinic. Cassie follows the procedure on her own. She talks to the doctor about her family’s history with depression and substance abuse. She admits she is nervous, but doesn’t have second thoughts. Cassie looks sad and tired.	
27	30:16 – 30:22 31:06 – 33:17	Night School dance	Rue, Nate	Rue follows Nate. Outside the school, Rue approaches Nate and questions him about Fez’ house getting raided. She challenges him about his dad, and commands him to leave Fez and Jules alone, or she will destroy his family’s life. Nate disregards her threats, and tells Rue her relationship with Jules will not last. He leaves. Rue seems taken aback.	- dialogue Nate to Rue: “You look very pretty tonight. Are you sure that Jules told you everything? <u>You know what I like about her? She has these very real dreams.</u> And I seriously think that she's going to achieve them. What about you? R: “Honestly, I don't really give a fuck.” N: “Yeah, I gathered that. That's probably why you're spending all your time with someone who's going to leave you and won't even remember who the fuck you are in ten years. I really meant what I said. You look really beautiful.” → Rue too consumed by addiction and depression to have dreams → manipulation technique Nate?
28	30:22 – 31:06 33:17 – 34:08	Evening Public (football game)	Nate, Maddy, Cal	Flashback to Nate’s football game: Nate is a star player, but they are losing the game. Nate seems aggressive. At the game, Nate takes the game into his own hands. Everyone is cheering, but his dad and Maddy do not look impressed. Nate praises himself and smiles proudly.	

29	34:08 – 36:10	Evening Private (Nate's room)	Nate, Cal	Back at home, Nate is sitting on the bed in his underwear. His father enters the room and scolds him: he may have won the game, but he has lost the team. Nate stands up coldly and steps in front of Cal, asserting dominance. Cal asks him to take a step back, to which Nate lashes out. Cal pushes him on the bed, and they fight. Nate yells to get his hands off him, calling Cal a “fucking faggot”. Cal holds him, then pushes him against the ground. Nate watches Cal hold him in the mirror and cries, then slams his own head against the floor and yells out in anger. Cal leaves Nate, who is still screaming and hurting himself.	- cinematography: at the end, Cal goes to his study, where the camera zooms in on the locker with his porn collection → Cal's illegal sexual practices are the reason why Nate has grown up to be this - cinematography: Nate watches him and his dad in the mirror, reminding him of his dad's homosexual encounters
30	36:10 – 36:27	Evening Private (Maddy's room)	Maddy	Maddy has played the cassette she found in Nate's room. She looks shocked.	- outfit: all baby pink - cinematography + colouring: baby pink, conveying innocence
31	36:27 – 36:53	Night Private (mansion)	Fez	Fez breaks into the mansion, where a guy is doing business with Mouse.	
32	36:53 – 38:11	Night School dance	Rue, Jules	At the dance, Jules is looking for Rue and spots Nate walking back inside. She joins Rue, who is sitting down near the parking lot, staring in front of her. Jules tucks some hair behind Rue's ear and asks what's up. Rue says she hates this town, which Jules confirms. Rue asks Jules whether she is in love with Anna, to which she replies yes. Then, Rue asks whether Jules is in love with her, to which Jules smiles and replies yes too. Rue asks: “do you wish I was different?” and Jules shakes her head.	

33	38:11 – 40:01 40:50 – 41:17 42:36 – 42:52 43:23 – 43:33	Day Private (abortion clinic)	Cassie	At the clinic, Cassie starts the abortion. She puts in headphones, closes her eyes and thinks/dreams about ice skating. The nurse announces the procedure is almost done. Cassie slowly opens her eyes. Cassie ice skating montage. The procedure is done.	- soundtrack: My Body Is a Cage + Still Don't Know My Name - costume ice skating: blue, glittery costume, blue makeup, glitters on face and hair → fantasy sequence to narrate Cassie's inner thoughts and feelings
34	40:01 – 40:19 41:17 – 41:28 43:00 – 43:23 43:42 – 43:58	Night School dance	Rue, Jules	Rue suggests to leave the town for the city. She kisses Jules intensely. Rue and Jules kissing. Rue again suggests to get out of there. Jules stares at her in disbelief, then laughs. They run, hand in hand, to their bikes, then bike away excitedly. Rue and Jules bike through the orange fields and streets in the dark. They are yelling and laughing.	- cinematography: camera spins around Jules and Rue kissing - soundtrack: My Body is a Cage + Still Don't Know My Name, dramatic effect
35	40:19 – 40:50 41:28 – 42:36 42:52 – 43:00 43:33 – 43:42 43:58 – 44:16	Night Private (mansion)	Fez	Fez breaks into the mansion and holds a man at gunpoint. He steals his money. A kid is standing in the hallway. He watches the man try to take a gun, but Fez notices and attacks him. Fez runs away with the money. The kid stares at the fight.	
36	44:16 – 45:22	Night (Jules' home)	Rue, Jules	Jules and Rue arrive at Jules' home, where they sneak upstairs. Rue sits on the bed, suddenly seeming insecure, while Jules fills a bag with clothes. She questions the idea, but Jules reassures Rue and kisses her.	

37	45:22 – 45:41	Day Private (clinic)	Cassie	At the clinic, Suze asks Cassie how she feels, who replies with “Better”. She rests her head against the wall and seems sad.	
38	45:41 – 45:55	Night Private (Fez’ car)	Fez	Fez is in his car and receives a text from Ashtray. Apparently, Mouse has just shown up.	
39	45:55 – 47:40	Night School dance	Nate, Maddy Natalie, Cassie, Lexi	Nate walks inside the dance and strictly commands Maddy to get up and dance with him. Maddy refuses at first, then leads him to the dance floor. While slow dancing, Maddy says she hates how he makes her feel, and that their relationship is not good. Nate knows, but kisses her head. Nate’s date walks to Cassie and Lexi’s table, crying. Cassie and Lexi try to be friendly.	- Maddy gives in to the toxicity again → pattern (of patriarchy?), but not addressed explicitly...
40	47:40 – 48:47	Night Private (Fez’ home)	Fez, Mouse	Fez gets back home, where Mouse is waiting for him. Fez gives him the money he is due. There is tension in the air.	
41	48:47 – 50:45	Night Public (train station)	Rue, Jules	Jules buys tickets at the train station, Rue stands by looking insecure. Rue looks for excuses, but Jules is adamant on following through with the plan. Jules steps on the train, holding Rue’s hand, but Rue stands still on the platform and starts crying. Jules begs her and says she loves her. Eventually, the train leaves and Rue is left alone on the platform.	
42	50:42 – 51:44	Day Public (NA meeting)	Leslie, Rue, Gia	Flashback to Leslie’s speech at the NA meeting, about second chances and how Rue’s sobriety is her own decision. Gia is emotional, Rue seems sad, tired and full of guilt.	- Leslie VO: "And there will be moments of relief, in her and in you. Moments that feel so normal, and calm, and rewarding that..."

					you'll find yourself praying they last forever. Even though she's only a child, and all the hard parts have yet to even come. And at the age of sixteen, she'll overdose, spend four days in a coma, and you won't know if she'll live or die. But when she wakes up, she'll be given the opportunity to get clean, to become a different person, a better person. Here's the toughest part. No matter what you say, or do, or wish, the decision will be all hers. And all you can do is hope she gives herself the chance that she deserves."
43	51:44 – 57:00	Night Rue's home	Rue, Gia, Leslie, Rue's father	Rue walks home crying deeply, thinking. Flashback to Rue as a child, Rue taking her dad's medication, the overdose, Gia and Rue dancing while her mother and dad are watching, Rue hugging Leslie and Gia, Rue in the bathtub helped by Leslie, Rue taking Jules' nudes, Rue and Jules kissing, Rue watching her dad being taken away in a body bag, Rue fighting with Leslie about stealing money, Rue pulling on her dad's hoodie after his death, Gia trying to protect Rue from the fight with Leslie.	
44	57:00 – 01:00:25	Night Rue's home + streets	Rue	Rue gets home and relapses. Ending montage representative of being high on drugs: Rue stumbles through the house, meeting her mother and Gia, who are non-responsive. She	- soundtrack: All For Us → check lyrics? - symbolism: Leslie and Gia don't respond; her father does. Is Rue on the brink of death?

				hugs her dad in the living room and dances with him. Then, she is outside being lifted by a choir and keeps singing “All For Us”. At the end, she climbs a pile of choir dancers, stares at the dark sky, then falls down.	- outfit Rue: maroon hoodie (her dad’s), glitter makeup from the dance
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SPECIAL EP. “Fuck Anyone Who’s Not a Sea Blob” (Jules)					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:07 – 00:25	Day Private (therapist’s)	Jules, therapist	Jules is at her first therapy session, staring in front of her. She doesn’t know where to start. Her therapist asks why she ran away.	- outfit & makeup Jules: no makeup, loose hair, black printed t-shirt, black biker shorts, black knee-high boots → different style from S1 (more ‘masculine’)
2	00:25 – 02:21		Jules	Beginning montage: scenes from season 1 through Jules’ eyes (featuring Jules’ memories). She sheds a tear.	- soundtrack: Liability, Lorde → check lyrics: - cinematography: close-up of Jules’ eye, featuring her memories of the previous season + flashing colours
3	02:53 – 09:35	Day Private (therapist’s)	Jules, therapist	Jules doesn’t want to talk about leaving town. She wipes away a tear. Then, she talks about possibly de-transitioning. She mentions the talk she had with her old friends about femininity, and how she has framed her womanhood around men. Her therapist notices a lot of self-criticism, but Jules thinks it’s necessary. She talks more about wanting to conquer femininity, but how she feels femininity has conquered her instead. She	- Jules’ femininity dialogue: “I feel like I’ve framed my entire womanhood around men. When, in reality, I’m no longer interested in men. Like, philosophically, what men want. What men want is so boring and simple, and not creative. I look at myself, and I’m like, how the fuck did I spend my entire life building this, my body and my

				<p>mentions how a lot of girls automatically compare themselves to each other in order to place themselves on a hierarchy. Most girls want to find flaws, but not Rue. Jules smiles at the thought of Rue.</p>	<p>personality and my soul around what I think men desire? It's embarrassing. I feel like a fraud.” → Jules' idea of femininity is changing → sparked by events from season 1 and her meet-up with her old friends? “I feel like my entire life, I've been trying to conquer femininity, and somewhere along the way, I feel like femininity conquered me.”</p> <p>- hierarchy between girls: “Most girls, when you first talk to them, they automatically analyse and compare themselves to you. And then they search for where you fit in their hierarchy, and then they treat you accordingly. Even if they've mastered the art of hiding it with smiles and nods and small talk, you'd still catch them doing it. Like their eyes wandering over your face, or the quick takes up and down your body. Or they watch how your clothes hang off your torso, or they look for what tags are on your clothes to see where you shop, or they'll watch your hands to find fucked-up cuticles or chipped nail polish. Honestly, it would be a kind of sensual experience if it wasn't so fucking terrifying.”</p>
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					<p>→ girls want to find flaws; compare themselves</p> <p>→ to Jules, Rue is a reminder of a different kind of femininity? She doesn't lose herself in the hierarchy or battle of femininity</p>
4	09:35 – 11:30	Day Private (therapist's)	Rue Jules, therapist	<p>Jules thinks back to Rue lying next to her in bed, opening her eyes and looking at her.</p> <p>Jules tells her therapist that Rue was the first girl who did not just look at her, but actually saw her. Rue saw her true identity, the one hidden underneath a million layers of created personas. Jules says it reminds her of how a mother would see her child. Her therapist tries to talk further about Jules' mom. Jules seems reluctant to talk about her mother and childhood.</p>	- creating personas, performing gender
5	11:30 – 15:08	Day Private (therapist's)	Jules	<p>Jules' memory: Jules unpacks a baby picture of her and shows it to her dad. Her dad kisses her head.</p> <p>Jules VO: Jules tells her therapist she doesn't want to talk about her mother. Her therapist reassures her. Jules tells her therapist that she wants to stop taking hormones again, seeming to avoid the deeper, more painful questions.</p> <p>Then she rethinks it, and considers she might not want to get off all of her hormones, just her blockers. She specifically mentions desirability by men. Jules then talks about puberty and how it used to scare her, because it was everything that femininity was not (broad and thick vs. thin and</p>	<p>- soundtrack: Stabat Matar, Arvo Pärt</p> <p>→ classical music, dramatic</p> <p>- dialogue on femininity/trans: "Yeah, and it stops my voice from dropping. Um, my balls from getting bigger, you know? <u>The kind of shit that men wouldn't find desirable.</u>"</p> <p>→ Jules considers to stop adhering to the male gaze/male validation</p> <p>- on puberty: "I've always thought of puberty as a broadening, or a deepening, or a thickening. Which I, I think is why I was always so scared of it, you know?"</p>

		Day/Evening Public (beach)		<p>delicate). But then, she compares it to the ocean, which is broad and deep, but also beautiful, strong and feminine. Jules smiles.</p> <p>Jules' memory: Jules walking on the beach near the ocean at sunset, then swimming.</p> <p>Jules explains that being trans is spiritual for her. It belongs to her and it is about staying alive.</p>	<p>Because in my head, women were always small and thin and delicate. So the thought of puberty, like this irreversible, forever fucking metamorphosis was just fucking terrifying. And that, when it happened, <u>I'd just end up on the other side, stuck</u>. Or even worse, just a man. Like, through and through. And then <u>femininity would always be this elusive, distant thing, unreachable</u>. But then, <u>I think about beautiful things that are also broad and deep and thick</u>, and I think of something like the ocean. I want to be as beautiful as the ocean. Because <u>the ocean's strong as fuck and feminine as fuck</u>. And, like, both are what makes the ocean the ocean.”</p> <p>→ wanting to avoid being a man, but looking for male validation? Complexity</p> <p>→ or because male validation is what (according to Jules) defines femininity</p>
6	15:08 – 19:15	Day Private (therapist's)	Jules, therapist	<p>Jules' memory: Rue leaves after their first night together (after McKay's party).</p> <p>Jules tells her therapist that she might have lost Rue. She seems troubled, and talks about how rough the past six months have been. That is also the reason why she ran away. They briefly talk about self-harm, and Jules starts crying. She feels guilty for leaving Rue behind. At the same time, she is angry at Rue, because it seems her sobriety</p>	- soundtrack: Stabat Matar, Arvo Pärt

				is dependent on her. Still, Jules fell in love with her.	
7	19:15 – 22:34	Day Car + Jules' room	Jules, Rue, Jules' mother, Jules' father	Jules' memories: Jules sitting in the car with Rue passed out on her lap; Jules and her dad driving while Jules' mother lies in the back, passed out. Jules and Rue dancing in Rue's room. Rue helping Jules administer her hormones. Jules' dad talking about how her mother has been clean for a six month, while Jules remains sceptical. She doesn't want to see her mom. At therapy, Jules says she was scared to tell Rue about her mom, because she didn't want Rue to think Jules would think as negatively about her. Her therapist contradicts this, and argues that there is a strong similarity between Jules' feelings about both Rue and her mother.	- soundtrack: Lo Vas A Olvidar, Billie Eilish & ROSALÍA → meaning lyrics? - dialogue therapist on Rue: "You just said you were angry at Rue for the imbalance she created in your relationship. So, would it be fair to say that you resented that imbalance? That <u>the same person who saw you, who truly saw you, in the same way that your mom did when you were a baby, was also incapable of seeing how her addiction affected you.</u> " → comparison Rue & Jules' mom
8	22:34 – 25:25	Day Private (therapist's)	Jules, therapist	Jules talks about how online life seems better than real life. She reflects on her messages with Tyler, the fantasy she had created.	- technology + social media + catfishing - dialogue Jules about online life: "It's just easier to talk to people online. You can be more open, and honest, and, like, vulnerable." "Some of the most profound relationships I've ever had have been with people I've never met." → a fantasy?
		Private (Jules' bedroom)	Jules, Tyler	In her room, Jules takes sexy selfies in her underwear to send. Jules contemplates that she is attracted to the let-down that follows when meeting someone online. The fact that it was unreal, a fantasy.	- soundtrack: theatrical singing, dramatic, dangerous
		Private (NY apartment)	Jules, Tyler	Jules' is texting Tyler, then imagines having sex with him (an unknown man) on the balcony of her apartment.	- cinematography: Jules in her room, alone. The room is dark, except for the camera flashes. It creates a menacing feeling.

		Private (Jules' bedroom)	Jules, Rue	Flashback of Jules and Rue talking about Tyler: Rue voices concerns, he could be lying, but Jules tries to convince her that she knows him well.	- imagination Tyler: a muscular, lean man with short brown hair.
9	25:25 – 29:11	Day Private (therapy)	Jules, therapist, Rue	Jules admits that she falls in love very easily because half of every relationship is in her head. (imaginative) flashbacks are shown of Rue and Jules. In therapy, Jules smiles thinking back of her moments with Rue. She reflects on her first kiss with Rue, and the reason why she froze. Jules has never been close to a girl like that, and didn't want to lose Rue. Jules starts crying, and could not believe why Rue would love her as much as she loved Rue. Her therapist asks why, and Jules thinks back of her childhood and her time in the psychiatric clinic.	
10	29:11 – 34:51	Day Private (therapy) Private (NY apartment)	Jules, Tyler Jules, Tyler/Nate, Rue	Jules talks about her online relationship with Tyler again. She says that sexting him was the best sex she has ever had, because it was based on pure imagination. Montage of Jules' imagination while sexting. Then, Jules is standing in her apartment bathroom, only wearing underwear, while Tyler sits naked on the bed. She looks at the polaroid of Rue and her, then asks Tyler why there are no photos of them. The fantasy darkens. The adjacent bedroom goes black. Jules stands in the bathroom, scared and alone. Slowly, she walks into the room, where Tyler grabs her and they have sex. Meanwhile,	- imagination sexting: Jules having sex with an unknown muscular man. - dialogue: Nate's voice - soundtrack: Madreviolo, Arca → dramatic, sad - cinematography: the room darkens, Tyler doesn't exist. - dialogue Jules: "How could none of it have been real? It felt so real. I wish I never met him. I'm still in love with Tyler. And I don't know when that's gonna change." - Rue's addiction disturbing Jules' fantasy: Rue is constantly on Jules' mind.

				<p>Jules sees Rue enter the bathroom, presumably holding pills. Jules stares at the closed bathroom door while having sex/sexting with Tyler. She reaches her hand out to Rue, who is lying helpless on the floor. Tyler's face is suddenly shown as Nate, who commands Jules not to look at his face and pushes her head down. Jules panics. The bathroom door is shown, with the sound of Rue collapsing on the floor. After the sex(ting), Jules lies alone in her bed, staring up at the ceiling. She mouths Rue's name.</p>	<p>- Tyler/Nate: "Don't look at my face" → symbolism?</p>
11	34:51 – 36:32	Day Private (NY apartment)	Jules, Rue	<p>Jules enters her apartment, calling out Rue's name happily. She finds the bathroom door locked. Jules frantically calls out Rue's name and tries to open the door, but to no avail.</p> <p>In therapy, she talks about nightmares she would have about living together with Rue in NY. Rue would overdose, and Jules left unable to reach her. Her nightmares were influenced by her mom's past.</p>	
12	36:32 – 39:40	Day Private (Jules' house)	Jules, Jules' dad, Jules' mom	<p>Flashback: Jules enters her home (having just bought her outfit for Halloween), where her dad is sitting on the couch with her mom. Jules is taken aback by her mom's appearance. She runs upstairs. Her dad checks on her. Jules is angry about the 'ambush' and says she cannot handle this right now. Her dad says she has been clean and wants to make amends. Jules refuses to forgive her. They fight while Jules' mother sits</p>	<p>- soundtrack: sad music</p>

				downstairs, hearing the conversation. Pressed by her dad, Jules goes downstairs, planning to listen to her mother's apology. When entering the living room, however, her mother has left.	
13	39:40 – 40:16	Evening Private (Jules' house)	Jules, Jules' dad	A week later, on Halloween evening, Jules overhears her dad on the phone: her mother has been admitted to hospital after going missing and trying to overdose with alcohol. Her dad wants to talk about it to Jules, but Rue knocks on the front door.	
14	40:16 – 41:58	Day Private (NY apartment)	Jules, Jules' dad Rue	Jules is standing in the NY apartment bathroom, crying, while her dad is knocking on the front door and begging her to come back home. She refuses to go back to East Highland, saying she doesn't belong there. Eventually, Jules opens the door. Rue is shown lying on the bathroom floor, overdosed. The therapy session has come to an end. Jules wipes her tears and leaves.	- symbolism Rue: when going back to East Highland, Jules will have to face Rue's addiction. She is scared (?) - dialogue Jules' dad: "You're seventeen, you can't live alone. This is not real life." → again, Jules living in a fantasy
15	41:58 – 44:44	Evening Private (Jules' bedroom)	Rue, Jules	Jules is lying in her bed, soft music in the background. Rue knocks on her bedroom door and enters. She hesitantly explains she wanted to pass by, while awkwardly standing in the middle of the room. They tell each other they have missed each other. Jules apologizes for leaving Rue at the train station. They both start crying. Rue wishes Jules a merry Christmas and leaves. Jules is left sobbing on her bed.	- cinematography: Jules sobbing, filmed through the rainy window. The room is dark blue. Melancholy.

S2. EP1. "Trying to Get to Heaven Before They Close the Door"					
SQ	Time stamp	Time + place (day, evening, night) (public, private)	Characters	Description	Notes: ideological meanings?
1	00:00 – 08:40		Fez, Fez' grandmother, Ash	<p>Rue's VO on Fez' childhood: he is raised by his grandmother, and has to take over her drug business from a young age.</p> <p>Introduction Fez' grandmother: she enters a strip club holding a gun. A lot of naked women are shown in the background. She enters a room where a man (Fez' father) is receiving a blowjob, and she shoots him between the legs. His penis is clearly visible.</p>	<p>Explicit show of body parts → does not seem like sexualisation, rather a form of humour</p>
2	08:40 – 10:51		Fez, Ash, Mouse	<p>Present day: Fez and Ashtray are older. Recap: Ashtray kills Mouse and hurts his partner, Mitch, (in Fez' house). Fez reacts shocked.</p> <p>Euphoria title</p>	
3	11:02 – 15:17	Evening Private (Fez' car)	Rue, Fez, Ashtray, Faye	<p>Rue, Fez and Ashtray in the car. Rue is in the backseat, rapping along with the radio and snorting drugs. They meet up with Mitch and Faye for some "serious business".</p> <p>Fez, Ashtray" and Mitch enter a house, Faye and Rue are ordered to wait inside the car. Rue tells Faye about Jules "her girlfriend" leaving her at the train station. Faye does heroin in the car. They get taken out of the car by Laurie's men.</p>	<p>- humour: Faye says "it's just heroin" → little attention for negative consequences of drug abuse in Faye's case, though</p>
4	15:17 – 21:48	Evening Private (Laurie's house)		<p>In Laurie's house: Laurie's men scold Mitch for bringing everyone inside their house. They are ordered to undress to check if they are tracked. Rue refuses to get naked, so they take her to the shower and spray her with water.</p>	<p>- scenes laced with humour (the naked characters, the way Laurie talks and judges Fez)</p>

				Fez explains the Mouse situation to Laurie. She sells Fez new pills.	
5	21:48 – 22:47	Night Private (Fez' car)	Fez, Ashtray, Rue	In Fez' car, Rue is hysterically talking out loud about what she just experienced, laughing about it. Fez scolds her for acting dumb. Rue seems excited that she has met a female drug dealer.	
6	22:47 – 23:02	Night Private (NYE party)	Jules, Kat, Maddy, Rue	Jules, Kat and Maddy arrive at the new year's party. Rue looks at them through the window.	- cinematography: when the camera zooms in on Rue looking outside the window, she lights up and a soundtrack plays
7	23:02 – 23:26 24:10 – 24:20	Night Private (NYE party)	Maddy, Lexi	Maddy says she is going to find a toilet. Kat and Jules walk inside, where Rue is hiding from Jules. Lexi is trying to reach Cassie by phone, but she doesn't answer. She walks into Maddy, who is still looking for the bathroom, and asks whether she's seen Cassie. She explains that Cassie got out of the car after they got into a fight, and Maddy reacts in confusion. Maddy asks what they were fighting about, to which Lexi replies that Cassie was drinking while driving. Maddy is worried because Cassie hasn't answered her phone. She thinks it's unusual because Cassie normally always answers.	- outfit Maddy: little black dress
8	23:26 – 24:10 24:20 – 24:28 24:28 – 25:55	Night Public (convenience store)	Cassie Nate, Cassie	Cassie drunkenly stumbles through a convenience store. She buys some cookies and sits outside to eat them. Cassie is sitting outside, blinded by a car that drives onto the parking lot. Nate passes by the convenience store and buys some beers. He notices Cassie sitting outside and approaches her. They talk: Cassie explains that she got into a fight with Lexi. Nate's immediate reaction is to ask whether she's still together with	- outfit Cassie: blue tight short dress, light blue jean jacket, curled blond hair, rhinestones on eyes - Nate Growing Up song as he is shown buying beers and looking at Cassie - Nate to Cassie: "You're like a relationship kind of girl, right?" "Trying not to be ... I didn't mean it like that. I'm just trying to focus on myself because I keep making mistakes and not learning

				McKay. Nate mentions Maddy and him broke up too. Cassie talks about how she always makes mistakes. Nate offers her a ride to the party.	from them.” → Cassie realises, but falls for the same mistakes again
9	25:55 – 28:13	Night Private (Nate’s car)	Nate, Cassie	Nate and Cassie drink beer in the car. Nate turns up the music and goes over the speed limit, as if to impress Cassie. Cassie seems scared at first. She accidentally spills beer over her dress when they hit a bump. They laugh. Cassie looks at Nate seductively and takes of her underwear, to then hang out of the car window. Nate looks at her, and Cassie looks back at him intensely.	- hypersexuality Cassie (while she had just realised she keeps making the same mistakes) e.g. “I’m soaking wet” alluding to more than the beer stains
10	28:13 – 29:27 31:11 – 31:56 32:02 – 32:29	Night Private (NYE party)	Lexi, Maddy Maddy, Cassie, Nate, Travis	Lexi and Maddy talk about Cassie. Maddy finds the toilet, which is locked. She knocks on the door angrily. Nate and Cassie are having sex on the other side of the door. Cassie reacts shocked by Maddie knocking on the door and cries. She realises she has made a mistake having sex with her best friends’ ex. Maddy is still angrily banging the door, commanding Nate to open the door. Cassie keeps crying, scared, while Nate looks for a way out. Nate helps her get dressed again. Maddy is waiting outside. A guy, Travis, approaches her, and they start talking.	- camera movement: reveals Nate and Cassie, shock factor
11	29:27 – 30:15			Lexi keeps looking for Maddy. She sits down on the couch and meets Fez. They talk.	
12	30:15 – 31:11 31:56 – 32:02 32:29 – 32:45	Night Private (NYE party)	Rue	Rue is outside and watches Kat and Jules take shots. She walks to the car, where she lies down and scrolls through her phone for a second. Rue finds Faye’s heroin and inspects it. Rue stumbles out of the car and enters the house again.	- camera movement: pans out, moves over the roof and follows Rue
13	32:45 – 33:02	Night Private (NYE party)	Nate, Maddy, Travis	Nate comes outside and asks Maddy to talk in private. Maddy refuses and enters the bathroom to	

	34:35 – 35:35			<p>go to the toilet. The camera moves to Cassie lying in the bathtub.</p> <p>Cassie is in the bathtub while Maddy is peeing. The toilet paper has run out, so Maddy gets a towel that is hanging next to the tub, and throws it in the tub. Cassie gags. Maddy gets out of the bathroom, where Travis is standing. He offers her some weed. Nate watches Travis enter the bathroom with Maddy.</p>	
	36:05 – 36:17			<p>They are smoking in the bathroom, and Travis asks Maddy about Nate, who replies that he is the worst person in the world. Travis offers her the joint, but Maddy denies, as she doesn't smoke random people's weed.</p>	
	37:12 – 37:35			<p>Maddy and Travis are still talking. The camera moves to Cassie in the bathtub.</p>	
	42:02 – 42:21			<p>Cassie notices her phone, and tries to get it. Meanwhile, Maddy and Travis are having a conversation. He asks if he can kiss her, but Maddy tells him no.</p>	
	43:07 – 33:14			<p>Travis asks why not, and Maddy replies that he's too "corny" and high. Meanwhile, Cassie is reaching for her phone, which goes off. Travis notices, and moves away the shower curtains. He tells Maddy that there's a girl passed out in there, but Maddy doesn't care and walks away. She offers to dance and they leave the bathroom. Cassie is about to get out of the tub, when another guy enters and sits down on the toilet. She gets out of the bathtub, trying not to look at the guy's naked body.</p>	
	44:30 – 44:42			<p>Cassie gets out of the bathroom and pauses in the corridor for a while.</p>	<p>- Maddy doesn't care when Travis notices another girl in the bathtub, as if she wants to be the only girl for him (but she also doesn't want him) → female competitiveness?</p>

14	33:15 – 33:53	Night Private (NYE party)	Nate Jules	Nate has entered the party again. He looks at Travis who was talking to Maddy near the bathroom, then at Fez sitting on the couch. They make eye contact. Nate then looks at Jules, who is dancing with Kat. They make eye contact, and Jules glares at him. Jules then tells Kat that she wants to black out the entire past year.	
15	33:53 – 34:35 35:35 – 36:05 36:17 – 37:12 37:56 – 39:30	Night Private (NYE party)	Rue, Elliot	Rue is walking through the house and enters a room in which she sees a guy sniffing drugs. She apologizes and closes the door, then thinks about it and opens the door again. She asks what he was snorting, but he denies doing drugs. Rue offers to do drugs together, and Elliot agrees. Rue and Elliot sniff drugs together, then Rue stumbles, sliding down to the ground. Elliot is concerned, Rue asks him to check her pulse. Elliot times Rue's heart rate using his phone. (shot of Kat and Jules dancing) Rue thinks she might be going into cardiac arrest, but she doesn't want an ambulance and asks for some Adderall. (meanwhile, Jules is looking for Rue. She approaches Lexi and Fez and asks whether they've seen her). Rue sniffs the Adderall and her heart rate spikes up again. Elliot seems relieved and says he's not sure whether it's good that they met. She tells Elliot that he's her new favourite person, and thanks him for saving her. They laugh, but Elliot seems concerned at the same time.	- Rue minimises her drug addiction, but the series shows how serious it is
15	39:30 – 41:19	Night Private (NYE party)	Lexi, Fez	Lexi calls Cassie, but she doesn't answer. Fez and Lexi talk about the history of Christmas and Christianity. Fez is surprised at her knowledge. They talk about God and justifying selling drugs.	

16	41:19 – 42:02	Night Private (NYE party)	Jules, Kat	Jules is looking for Rue outside and finds Kat, who is sitting at the pool. Jules and Kat talk about their friendship: Kat is disappointed that their friendship did not turn out to be as great as expected, and Jules apologizes. She has been distracted (by Rue).	- female friendship potential: however, not further explored during series
17	42:21 – 44:15 – 44:30	Night Private (NYE party)	Nate, McKay	Nate is still eyeing the bathroom. McKay shows up and greets him. Lexi asks McKay whether he's seen Cassie. Nate is still watching the bathroom. Nate and McKay start to talk. Nate watches Maddy lead the guy out of the bathroom on to the dancefloor. The guy glances at Nate, and McKay asks what's up with Maddy and Nate. Nate turns himself into the victim.	
18	44:42 – 15:16	Night Private (NYE party)	Jules, Kat Ethan	Maddy leads the guy to the dancefloor. Jules gets Kat and herself a drink for Kat. Kat mouths to Maddy who the guy is. Kat is approached by Ethan, who wishes her a happy new year, kisses her and tells her he loves her. Kat says she loves him too. Jules reacts in disgust, laughingly. Meanwhile, Maddy and the guy are still dancing.	
19	45:16 – 45:30 46:23 – 46:40 47:51 – 48:17 49:31 – 50:59	Night Private (NYE party)	Jules, Rue	Jules checks her phone, and sees Rue sitting by a campfire in the distance. Jules walks closer to Rue. Jules watches Rue and calls out her name twice, she is nearly crying. Rue eventually looks up and greets her. Jules asks what she is doing and wants to talk to Rue. Elliot gets up to get a drink, and Jules sits down next to Rue. She wonders how she's doing and asks when she relapsed. Rue replies that she relapsed the night Jules left. Jules nods and stares into the distance for a while, then looks at Rue.	- cinematography: Rue at the campfire is lit up, the rest of the screen is black. Eerie music plays (like earlier)

20	45:30 – 46:23	Night Private (NYE party)	Lexi, Cassie Maddy Kat Lexi, Fez	Lexi finds Cassie and angrily asks her where she's been. Cassie seems confused and doesn't answer. Maddie approaches them, hugs Cassie and wishes her a happy new year. Nate is watching them while taking shots. Lexi finds Kat and asks why Cassie is acting weird, to which Kat replies that she doesn't know. Lexi then returns to Fez and talks to him.	
21	46:40 – 47:51	Night Private (NYE party)	Cassie, McKay	Cassie and McKay are in an empty bedroom, sitting on the bed talking. McKay asks why they broke up, to which Cassie replies that they were in different places. McKay seems to want to get back together. Cassie starts crying and says she shouldn't be anyone's girlfriend as she isn't a good person. She apologizes, but McKay is taken aback and leaves the room. Cassie cries.	- Cassie keeps making the same mistakes
22	48:17 – 49:31	Night Private (NYE party)	McKay, Nate	McKay is drinking in the kitchen. Nate approaches and asks whether he had sex with Cassie, to which McKay replies they just talked. Nate doesn't believe that they didn't have sex. He starts confronting McKay and talks about Cassie in a sexual way, making comments about her breasts. McKay initially laughs, but then pushes Nate away asking to chill out. Nate wishes him a happy new year and walks away.	- Nate & McKay competition: Nate talks about Cassie that way to establish dominance - McKay is written off for the rest of S2. Series lacks diversity + adheres to stereotypes of black men
23	50:59 – 51:52	Night Private (NYE party)	Lexi, Fez	Fez tells Lexi he has to go but that he enjoyed talking to her. Lexi is sceptical, but Fez says she shouldn't doubt herself. He asks her phone number and Lexi complies.	- Lexi doubting herself: is her meeting Fez the start of her character arc?
24	51:52 – 53:19	Night Private (NYE party)	Fez Rue, Jules	Ashtray is sitting outside at the party, and is called by Fez, who tells him to start the car and be ready. Fez ends the call, glances at Lexi and then looks at Ashtray notifies Rue that they are leaving the party, and Rue can ride along if she wants. Rue	

			Fez	tells Jules she is going. Jules says okay but seems sad and shy. Fez pulls off his sweater and looks at Nate. Lexi looks at Fez and Nate in confusion. Ashtray starts the car and waits.	
25	53:19 – 55:53	Night Private (NYE party)		Someone at the party yells that there is one minute left until new year. The guests cheer. A slowed-down montage follows with Rue and Jules standing alone at the party, Maddy and Cassie dancing (Maddy enjoying herself, Cassie looking worried), Nate standing in the distance looking at the two, Kat and Ethan sitting down next to each other (Kat stares seriously in the distance while Ethan looks up at her), Rue walks through the party, Jules is crying. Rue approaches Jules and calls out her name. Rue apologizes about earlier and tells Jules she's had a tough time, and that she's missed her. She admits she wants to be with Jules. Jules smiles and they kiss.	- cinematography: characters are lit up one by one. - the characters Maddy, Cassie and Nate are conveniently positioned: Maddy and Cassie dancing, Nate's standing between the two in the distance - soundtrack: when they kiss, the music lifts up
26	55:53 – 57:20	Night Private (NYE party)	Fez, Nate, etc.	The guests are counting down, while Fez makes his way through the crowd. He approaches Nate and asks whether he's having a good time. Nate seems confused, since the last time they talked, Fez wanted to kill him. Fez says: "Yeah well, new year, playboy." They toast to that, then Fez smashes a bottle against Nate's head and starts punching him in the face. Cassie and Maddy try to intervene without success. Lexi watches Fez beat up Nate, surprised. Fez eventually backs away, Lexi stares at him in shock. McKay, Cassie and Maddy help carry Nate outside.	

				Jules and Rue watch the fight in awe, and Rue reacts: “Damn.”	
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S2. EP2. “Out of Touch”					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:07 – 05:15		Nate, Cassie, etc.	<p>Rue OV on Nate: “Nate Jacobs was in love” while Nate’s bloodied head is shown. Cassie looks at him, crying, then Maddy’s head shows up next to hers. Cassie, Maddy and McKay drag Nate to the car to bring him to the hospital. In the car, Cassie holds Nate’s hand. Maddy looks at them in the rear view mirror. Nate is rushed in the hospital, and both Maddy and Cassie run beside him.</p> <p>Nate’s dream: Cassie is laying naked on a bed, Nate and her make love. Cassie is laying naked on a bear rug, in a fancy room surrounded by candles. She looks at the camera (Nate) seductively. They have sex on the rug. Then, they have sex on a car which turns into a mattress. There are flashes of Jules taking nudes as well. Nate imagines starting a family with Cassie, and Cassie seems happy. Then, a fantasy of Cassie being pregnant is shown. Nate caresses her belly. Nate’s father, Cal, is (also erotically) present in this fantasy, as if Nate is haunted by his presence. Rue’s OV: Nate does not want to become like his father because he has jeopardised everything his ‘perfect’ family had worked for. Nate realises he can’t build a life with</p>	<p>- cinematography: Cassie and Maddy’s heads next to each other show the complexity of the situation. At the hospital, Cassie and Maddy run alongside his hospital bed. Maddy looks serious and runs swiftly on heels, while Cassie looks distraught, crying and stumbles while running.</p> <p>- Rue OV Nate’s love: “Nate Jacobs was in love. He didn't know how it happened. He didn't know why it happened. But he could just feel it. And it felt so fucking good. But it was complicated. What was it about Cassie Howard that allowed Nate to fully surrender himself? With Maddy, it was always a game. Cassie was the opposite. He knew he wasn't perfect, that he had some issues. But maybe the reason he had those issues is because Maddy brought out the worst in him. And maybe if he met Cassie when he was a sophomore instead of Maddy, she would've brought out the best in him. How could he have ever overlooked her?</p>

				<p>Cassie while Maddy has the disk of his fathers' porn video. As Cal prays for Nate at his bedside, Nate gets a seizure (?). In all chaos, fragments of Nate's memory and imagination are shown: Cassie giving birth, his dad's porn videos, Cassie's leaked sex tapes, Nate fighting with Cal, Maddy, Cassie and Jules looking at him sensually and moaning. In the end, the camera zooms in on Nate's face, he smiles widely and the sound of a crying baby is heard.</p>	<p>Underestimated her? She was everything you could ever want in a woman."</p> <p>Nate's dream/thoughts:</p> <ul style="list-style-type: none"> - cinematography: bright light illuminates Cassie's face, like a fantasy. - different sex positions, also positions in which Cassie has agency. The camera shows her fully naked (although the light fades out her body) → hypersexualisation? But there could be shown more... - Nate having a seizure (?) after Cal kissing his hands, might hint at Nate's hatred of his father - conclusion: an erotic and chaotic race of thoughts that shows Nate's inner problems and needs/obsessions. He wants a family with Cassie, but at the same time he wants Maddy and Jules. Additionally, he is conflicted by his fathers' presence and hidden homosexual identity → depicts conflicting wants and needs
2	05:21 – 07:57	Day Public (School)	Jules, Rue, Elliot	<p>On the first day of school after new year's, Rue and Jules reunite and kiss. Rue's VO states that she finally has what she has wished for. In the distance, Rue notices Elliot approach. She is worried he will say something about her drug use, as she is trying to keep it a secret from Jules. Jules is confused by Rue's sudden distance. Elliot approaches them, and they introduce to each other. Rue is acting uncomfortably. Apparently, Rue has been hanging out with Elliot for the past few days, listening to his music and doing drugs. She</p>	<ul style="list-style-type: none"> - cinematography: Jules and Rue are lit up while they notice each other standing in the hallway (like in the first episode) - parallel 1x01: Rue smiles as she notices Jules. Shows their connection. - outfit Jules: t-shirt and baggy pants, messy bob, orange eye shadow and white stripes → change in presentation. More 'masculine' as she does not want to

				doesn't tell Jules, though. Jules is saddened by the strange interaction and says goodbye. She starts to cry as she walks away.	conform to her ideal of femininity anymore? See therapy session
3	07:57 – 09:49	Day Public (School bathroom)	Cassie	Jules enters the bathroom, where she greets Cassie, who is wiping her armpits while looking in the mirror. Rue's OV tells us that Cassie has gone through a state of depression since winter formal. A memory is shown of Maddy and Cassie in the hot tub, discussing being single. Cassie talks about sexual abstinence as her new spiritual journey, but Maddy is sceptical, as Cassie "loves to be loved". Cassie reflects on the events with Nate at new year, where she failed to practice abstinence. She is conflicted by her actions/betrayal, but tries to justify it, "Maddy and Nate weren't together".	- outfit Cassie: baby blue tank top and sweater. No makeup. Looks like she's been crying. - humour : scene about abstinence followed by various instances of Cassie saying yes to Nate, even though she had promised herself and Maddy to say no. → humour and irony - competition among girls : competition rather than solidarity, but is this criticised? Not sure yet.
4	09:49 – 10:19	Night Private (Maddy's room)	Maddy, (Nate)	After bringing Nate to the hospital, Maddy can't sleep. She imagines lying with Nate in his hospital bed. Maddy receives a text from him: Nate thanks her for taking care of him and tells her he will love her forever.	
5	10:19 – 11:11	Day Private (Cassie's house)	Cassie, Maddy	Cassie enters the kitchen and asks Lexi where the Tylenol is. Lexi comments on Cassie's leg, which is still full of Nate's blood. Cassie washes it off roughly and stares into the distance. She then calls Maddy, who is chilling in a swimming pool. Maddy tells her about Nate's text messages. Cassie seems upset but plays along.	- Cassie upset that Nate hasn't texted her but did text Maddy → competitiveness
6	11:11 – 13:20	Day/Night Private (Theo's house)	Maddy	Maddy is still on the phone with Cassie, when her babysit child Theo approaches her and asks to talk. Maddy reacts rudely at first and rolls her eyes while laughing, then looks at Theo. Babysitting wasn't her first choice of a job, she had wanted to donate eggs but can't as a minor. She liked Theo, though, and loved playing dress-up even more. A	- Maddy personality: acts as if she hates everything (including Theo), but loves deeply - class issues : Maddy wants to earn money, maybe because she is from a lower-class family? - consumerism + fashion + makeup

				montage is shown of Maddy trying on fancy dresses, taking selfies, inspecting herself in the mirror and waving at an imaginative crowd. As Theo's parents return home, Maddy rushes to put the clothes back.	- humour - Maddy outfit: mini jeans skirt, cropped t-shirt with pink print and leopard print
7	13:20 – 14:32	Night Private (Theo's house)	Maddy, Theo's mother	Maddy is doing the dishes when Theo's mother, Samantha, comes into the kitchen. As Maddy leaves the house, Samantha calls her back. Maddy seems guilty, worried that Samantha will notice her closet not being in place. But Samantha only asks Maddy to help her unzip. Maddy complies, Samantha caresses her hand and thanks her for being sweet. Maddy smiles uncomfortably. They say goodbye.	- interaction Samantha and Maddy was weirdly sexual? → camera gliding over Samantha's back while Maddy unzips her conforms this
8	14:32 – 17:16	Day Public (school bathroom)	Maddy, Kat, BB	Maddy is inspecting her belly in the mirror and says she would look sexy pregnant. Kat sighs and pleads her to not get pregnant. She says she wouldn't wear "nasty" maternity clothes, but her normal outfits. BB reminds them of the time she was pregnant. Maddy reacts in disgust and claims that her own pregnancy would be "nothing like that". Then, they talk about Ethan and Kat. Maddy says that them flaunting their healthy, non-abusive relationship is triggering. Kat reacts that Ethan is really sweet, but then her face contorts.	- outfit Maddy: fancy blue top with spaghetti straps, black cardigan with blue fur collar, messy bun - outfit Kat: bold red lipstick, light green cardigan, blue eyeshadow, - Maddy pregnancy wish: seems to want to live in a fantasy . In reality, pregnancy is not a dream, but she makes it to be.
		Private (Kat's bedroom)	Kat, Ethan	Kat reflects on her times with Ethan: they are making out in her bedroom. Kat seems unsatisfied. She imagines Ethan being stabbed by a Dothraki warrior from Game of Thrones, then being 'conquered' by the Dothraki. She fantasises having rough sex with the Dothraki as she stares at Ethan's corpse in the distance.	- Kat's imagination: humorous, reflects her own thoughts about Ethan (too weak for her, not 'exciting' enough?) - Kat lies to her friends about her relationship, making it seem more fulfilling than it is. Female competition? Or having to comply to certain sexual expectations?

		Day Public (School)		Back in the school bathroom, Maddy is sceptical about Kat's stories of her rough sex with Ethan. In the hallway, Kat says goodbye to her friends, then leans into her locker, cries and slams it shut.	→ craves hypersexuality? Does Levinson set an unrealistic (and strange) standard for highschoolers here? Is this realistic? - Kat is dissatisfied with her relationship
9	17:16 – 18:26	Evening Private (Nate's house)	Nate, Cal, (Cassie)	Nate is released from the hospital. On the drive home, Cal talks about the fight. They both look at each other (and hate each other, according to Rue's VO). At home, Nate listens to a frantic call from Cassie claiming she wants to kill herself. Nate seems unbothered while Cassie panics.	- female competition - Maddy as aggressive (but framed as cool? Or normal?)
	18:26 – 18:47	Evening Private (Cassie's house)	Cassie	Cassie's mother, Suze, notices Cassie on the phone in the garden, panicking. She asks Lexi what is wrong with Cassie, who replies she is probably having a mental breakdown about being single. Suze suspects something more.	
	18:47 – 19:38	Evening Private (Nate's house)	Nate, Cassie, Maddy	While calling Cassie, Nate scrolls through Maddy's selfies. He calms her down by promising they would meet up soon. He seems uninterested and tired of Cassie's rant. Nate mentions that Maddy can't find out about them, as she would kill Cassie. Cassie reflects on Maddy beating up a number of girls in school. In school, she is scared of Maddy noticing something.	
10	19:38 – 20:50	Day Public (school)	Jules, Rue Elliot	Jules hides herself in a bathroom stall, nearly crying, upset about Elliot and Rue's interaction. She later confronts Rue about it, who doesn't understand her jealousy. Jules thinks Rue has a crush on him, but Rue denies this. They say goodbye. Elliot approaches Rue in the hallway, realising he has caused their discussion, and suggest they do drugs. Rue smirks to the camera.	

11	20:50 – 21:08	Day Private (Cassie's house)	Cassie, Cal, Suze, Lexi	Cassie enters her living room and is met with Cal sitting at the table with Suze and Lexi. Cal wants to discuss the assault on Nate.	
12	21:08 – 22:55	Private (Fez' house)	Fez, Faye, Ashtray	Fez is eating cereal for breakfast. He has taken in Faye as a guest, which angers Ashtray. Apparently, Faye had pushed a hotel manager off the balcony and the police were looking for her. Her boyfriend, Custer, did not want to be associated with the police, so he made Fez take her in. Fez initially sets harsh boundaries, but is friendly to Faye at the same time.	- cinematography: contrast between serious situation previous scene (Cal's intervention) vs. Fez eating cereal innocently = humorous - humour of the situation (e.g. Faye claiming she didn't do anything, climbing through a vent)
13	22:55 – 24:33	Day Private (Cassie's house)	Cassie, Cal, Lexi	At Cassie's house, Cal questions Cassie about the fight. Cassie claims she didn't see anything, but Cal does not believe her and threatens to involve the police. This scared Cassie, as she had texted Nate the following day about them having sex. When receiving a call from Nate, Cassie immediately wakes up and desperately answers. Nate commands her to not text about it. Cassie apologizes. It is insinuated that Cassie tells Cal what happened. Afterwards, Lexi is angry at her for outing Fez. She calls Cassie an idiot for falling for Cal's bluff. Cassie yells that it was Fez' own decision, and slams the door shut.	
14	24:33 – 26:56	Day Private (Cassie and Lexi's bedroom)	Lexi, Fez	Lexi lies down on her bed and thinks back about new year's eve. She didn't understand how Fez could be so kind and interested in her, and later be so violent towards Nate. No one had ever asked so many questions about her like Fez did. The events made her reflect on her personality: her passivity, weakness and silence (e.g. she remained silent about her dad stealing from them and Rue doing drugs). She blamed herself for Rue overdosing.	- Lexi's passivity about to change this season, sparked by the NYE events? - soundtrack: Haunted, Laura Less → very upbeat, uncharacteristic for Lexi

			Cal	After Cal came over, she decided to go to Fez and tell him. Lexi is shown putting her earbuds in, listening to loud music, and confidently biking to Fez' shop. At the shop, Cal is shown waiting in his car. He gets out a gun.	
15	26:56 – 27:59	Evening Private (Elliot's bedroom)	Rue, Elliot	Rue is biking to Elliot instead of Jules, who had invited her for dinner to apologise. Rue and Elliot smoke weed and sniff drugs. Rue is dancing while Elliot plays music on his guitar.	- soundtrack: Right Down the Line (quite happy, chill)
16	27:59 – 28:14	Evening Private (Jules' house)	Jules, Jules' dad	Jules is drawing when her dad asks her about dinner. Jules mentions that Rue is not coming over because she has an NA meeting. Her dad questions whether Rue is a good influence. Jules avoids the question.	
17	28:14 – 31:05	Evening Private (Elliot's bedroom)	Rue, Elliot	Rue is lying on Elliot's bed, and admits that drugs make her more herself. She is usually shy, but drugs gave her courage to talk to Elliot and Jules. Rue compares love and loss, and how they intertwine: she is afraid to lose Jules. They talk about her father passing away. Rue seems to minimise the trauma. Elliot asks whether her father passing is the reason she started drugs, but Rue denies this. She says it's not that simple. Elliot again questions whether it's a good thing they are friends, as they might not bring the best out in each other, but Rue is okay with that.	
18	31:05 – 34:00	Evening Private (Kat's bedroom)	Kat	Kat is in the bathtub, on a phone call with Ethan. Getting frustrated, she hangs up. Kat is then lying depressed in bed eating chips, she couldn't understand why she didn't love Ethan. She makes a pro and cons list, but cannot think of cons. She hated herself but felt that couldn't talk about it. In her imagination, different influencers show up who tell her that she should love herself. Kat	- cinematography: camera zooms in on cat mask, then films Kat through one of the mask's eyes. Shows Kat's past, and the different situation she is in now. - technology + social media - commentary on social issues: "at some point recently, the whole world joined a

				<p>discusses with them. She is overwhelmed and screams into the mirror while chased by a group of influencers.</p>	<p>self-help cult and won't shut the fuck up about it.”</p> <p>- influencer discussion: “Kat, you're one of the bravest, most beautiful human beings I have ever seen.” “That’s not true.” “I wish I had your confidence” “But I don’t feel healthy” “You just have to love yourself.” “But that’s what I’m trying to tell you, I fucking hate myself!” “Every day you get out of bed, it’s an act of courage.” “That’s easy for you to say, you don’t have fucking mental problems.” “Yes I do, why do you think I look like this?” “Are you kidding? I wish my mental problems made me look like you.” “Trust me, you don’t” “Trust me, I do. You’re like the most beautiful person I’ve ever seen.” “<u>Maybe by a white, cis-male heteronormative standard.</u>” “That’s not you fucking talking, it’s the <u>patriarchy!</u>” “Society puts things into your mind!” ”Kat, you need to smash all beauty standards” “But I can’t even get out of bed!” “You have to love yourself” “<u>Become a bad bitch, just like you did last year</u>” “<u>But that wasn’t even real.</u>”</p> <p>→ addresses influencers cheering teenagers on to love themselves. They appear to have it easier, though, as they are ‘beautiful’ (irony)</p> <p>→ criticism on ‘woke’ people’s comments on patriarchy and society?</p> <p>→ Kat feels pressure to perform, to go back to the persona she had created in S1.</p>
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					She wasn't herself, though, so now she is trying to find herself again? But unhappy with the results?
19	34:00 – 34:14	Evening Private (Jules' bathroom)	Jules	Jules is sitting depressed in the bath and gets a call from someone asking her to go bowling.	
20	34:14 – 34:49	Evening Public (street)	Rue, Cassie, Nate	Rue bikes home, high. She notices Cassie running to Nate's car and reacts in confusion.	
21	34:49 – 35:40	Evening Private (Maddy's bedroom)	Maddy, Cassie, Nate	Maddy calls Nate while getting ready. Nate, while in the car with Cassie, receives the call but lets it ring. Cassie looks at him, disgusted, and then smiles, as if satisfied that he doesn't answer. Maddy calls Cassie this time. She gives Nate a worried look, but doesn't pick up. Maddy seems annoyed at them not answering.	
22	35:40 – 36:40	Evening Public (NA meeting)	Rue, Ali	Rue arrives at the NA meeting. Ali, her mentor, is waiting for her and notices that she has taken drugs. He sighs, disappointed.	
23	36:40 – 36:58 37:13 – 37:36	Evening Private (Nate's car)	Cassie, Nate	In the car, Cassie excitedly (and nervously) asks Nate where they are going. Nate remains silent. Cassie seems uncomfortable. She asks what Nate is thinking about, and he replies they're almost there. Cassie tries to start a conversation, but the atmosphere remains strange.	
24	36:58 – 37:13	Evening Public (NA meeting)	Rue, Ali	Rue is slouched in her chair during the NA meeting. Ali looks at her.	
25	37:36 – 38:00	Evening Private (Elliot's house)	Elliot, sister	Elliot is watching TV with his sister, who asks about Rue. Elliot replies that she's just a friend, but his sister is sceptical.	
26	38:00 – 38:33	Evening Public (bowling alley)	Jules, Maddy, Kat, Ethan	Jules, Maddy and Kat are bowling while Ethan sits near them, seemingly bored.	- outfit Jules: loose cardigan, bun, → less feminine than S1 - outfit Kat: black jeans, dark green top, black lipstick - outfit Maddy: dark jeans, purple top, wavy hair

					- female friendships
27	38:33 – 40:11	Evening Private (construction site)	Cassie, Nate	Cassie and Nate arrive at a construction site. Nate admits that he likes Cassie, and that he wishes things could be different. He thinks what happened was a mistake, though. Cassie seems disappointed. Nate tells Cassie to stop seeing each other and apologizes. Cassie tears up and runs out of the car. Nate calls out her name.	- outfit Cassie: white short dress with flowers - Meaning? They both seem to love the chase. Why else would Nate drive her to the middle of nowhere?
28	40:11 – 41:21	Evening Private (Fez' shop)	Lexi, Fez, Faye	Lexi visits Fez' at his shop. She meets Faye there and reacts confused and embarrassed, thinking that they are together. Lexi then notices Cal step out of his car.	- cinematography: red lights in Fez' shop + Lexi's red outfit - outfit Lexi: brown and red patterned pants, red lipstick, loose hair
29	41:21 – 43:36	Evening Private (construction site)	Cassie, Nate	Nate looks for Cassie on the construction site. He finds her in one of the buildings and kisses her. They have sex. Nate tells her that she doesn't know how much power she has. He also blames her for betraying Maddy.	
30	43:36 – 46:04	Evening Private (Fez' shop)	Lexi, Fez, Faye, Cal	At Fez' shop, Lexi and Fez are talking as Cal enters. There is tension in the air. Cal asks Fez a couple of questions about the store. Cal reaches for his pocket. In the back, Ashtray gets a gun ready. The tension builds, but instead of a gun, Cal gets out some money and leaves.	
31	46:06 – 46:47	Evening Public (bowling alley)	Maddy, Jules	At the bowling alley, Maddy and Jules talk about love as they see Ethan and Kat in the distance. Maddy thinks that "sweet" kind of love would never be enough for her, as it doesn't have an edge of darkness. Jules replies that some people are just built differently.	- female friendship Maddy & Jules (however, Maddy has seen Jules' tape and doesn't mention it?)
32	46:47 – 48:09	Evening Public (NA meeting)	Rue, Ali	After NA, Ali offers Rue a ride. Ali tries to make conversation, but Rue doesn't listen and stares out of the window. They arrive at Rue's house, and Ali plans to introduce himself to her mother.	
33	48:09 – 48:31	Evening	Fez	Fez locks his door and puts a gun in his pocket.	

		Private (Fez' house)			
34	48:31 – 48:40	Evening Private (Rue's house)	Ali, Rue	Ali meets Rue's mother Leslie.	
35	48:40 – 49:22	Evening Public (bowling alley)	Maddy, Jules	Jules and Maddy sit outside the bowling alley parking lot. Jules receives a text from Rue: she wants to sneak out and go to her. Jules ignores the message. Maddy says she wants to get back together with Nate, even though she realises it is a mistake. Jules advises her not to, but Maddy says she can't help it. Jules supports and hugs Maddy.	- female friendship - despite what Jules experienced with Nate, she doesn't judge Maddy. Rather, she supports her, knowing she is insecure.
36	49:22 – 50:44	Night Private (Rue's house)	Ali, Rue, Leslie	Ali and Rue's mother talk. Leslie asks whether Rue is doing well, and Ali doesn't tell her about Rue's relapse. Rue seems conflicted.	
37	50:44 – 51:47	Night Private (Fez' house)	Faye, Fez	Fez finds Faye passed out in the bathroom. He gets her in bed. Faye asks whether he kills Mouse. Fez ignores the question.	
38	51:47 – 53:19	Night Private (Nate's house)	Nate, Cal	Nate arrives home and finds his father waiting in his bedroom. Cal wants to talk about why Fez beat him up. Nate confronts Cal: they are threatening to go to the police saying Cal had sex with a minor (Jules). Nate established dominance with his tone, and says he is protecting the family. Cal tries to apologise, but Nate doesn't want to hear it. Cal asks whether Nate has the video tape, but Nate doesn't reply and looks at Cal coldly.	

S2. EP3. "Ruminations: Big and Little Bullies"					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?

1	00:07 – 14:01		Cal	Cal’s backstory on his teenage years: He is in love with his best friend, but they can’t be together. He meets Marsha (Nate’s mother), who gets pregnant.	
2	14:01 – 20:25	Day Private (Rue’s house)	Rue, Gia Rue, Elliot Rue, Gia	Rue dances in her bedroom, then the rest of her house. Gia is sitting at the living room table, confused. She asks whether Rue is high, and Rue can’t say no. An imaginative presentation follows on Rue explaining that she relapsed, with Elliot helping the presentation. Images of Rue doing drugs are shown. Then, she issues that “our country is dark and fucked up.” She further explains how to cover up you’re an addict, e.g. by lying and gaslighting. In practice, Rue deceives her family by casually stating that she will start smoking weed to help her panic attacks. Gia calls Rue selfish and runs away to her room. They fight. Then, Rue gaslights Gia. They reconcile eventually.	- self-awareness + “world is fucked up” mindset - link to S1 presentation on dick pics - brought with humour, so audiences know it’s bad advice?
3	20:25 – 21:04		Rue, Jules	Rue uses smoking weed to excuse her abnormal behaviours, such as walking against a door in school and forgetting to introduce Elliot to Jules. Jules tells Rue that she doesn’t like Elliot because she thinks he just wants to sleep with Rue.	- outfit Jules: sleek buns, green creative eye shadow, baggy black sweater, green baggy pants
4	21:04 – 23:42	Day Private (Elliot’s house)	Jules, Rue, Elliot	Jules questions Elliot about his intentions with Rue and his sexuality. She asks him about his sexual experiences with girls and boys. Rue comments that Jules is a “whore/slut”, jokingly. Jules says that the question is irrelevant, as she is no longer interested in men. Jules tells Elliot her number of sex partners (and refuses to tell Rue). Elliot jokes that it’s a “mentally ill” kind of bad. Jules seems hurt, but Elliot comments that he was	- conversation sexuality Elliot/Jules: J: “How am I a nun?” E: “You’re a trans girl wearing a binder, asking me whether I’m straight or gay” J: “Well, I’m navigating a largely straight, binary world.” E: “It sounds like you’re navigating a Twitter thread.”

				just joking. Then, they continue about Jules being trans navigating a heterosexual world. Elliot criticizes Jules' critiques on gender dynamics and her hypocrisy. He ends by stating that he wants to be friends with them.	J: "But you know what I mean, most people are straight." E: "And most trans girls don't wear binders, right?" J: "Yeah, and most guys don't hang out with two girls unless they want to fuck them" → still navigating trans/femininity
5	23:42 – 25:25	Day Public (street)	Rue, Jules	Rue and Jules race home on their bikes. Rue can't keep up and makes eye contact with Cal who drives by. Rue finally arrives at Jules' house and they make out outside.	
6	25:25 – 26:00	Day Private (Rue's bedroom)	Rue	Rue reflects on the good things about being high, while we see her sniffing drugs alone in her bedroom.	- reflects a sense of loneliness
7	26:00 – 28:48		Lexi	In school, Lexi asks the principal whether she can present a play she is writing. After the situation with Cal at Fez' convenience store, Lexi realised that she never intervened because she was an observer. A memory is shown of Lexi observing her parents fighting during dinner. She imagined that things were not real, but a film she was writing. She gets up from the table and enters the rest of the film set. On set, she is in charge, more confident. She observes her parents fight through the screen. Then, she speaks for a reality TV camera, introducing her as the writer, director and creator of "This is Life". A behind the scenes montage is shown. The story is about Grace, who lives in the shadow of her sister Hallie. Rue also participates in the interview as a supporting actress, high and wearing sunglasses.	- cinematography: creative merge from movie to the set - humour - critique on Hollywood? - cinematography: colouring is not used, more like reality TV

				Back to reality: in order to memorise the events of her life, Lexi started writing.	
8	28:48 – 31:13		Cassie, Nate, Maddy	At 4 in the morning, Cassie’s alarm goes off. Lexi, still writing, asks why. Cassie returns the question, Lexi gives her a strange look but continues writing. Cassie decided to wake up early to get ready for school and clear her head. A montage of Cassie pervasively getting ready is shown. The only thing Cassie thought about while getting ready, was Nate. In school, he ignored Cassie, which made her nervous. She continued waking up early to get ready, hoping to grab his attention one day. Her beautiful appearance was her way of telling him she was his. The morning ritual gets excessive and even aggressive. One day, Nate does notice Cassie, which makes her smile hopefully. Then, Maddy shows up, and they notice they are wearing similar outfits. Cassie seems embarrassed. Maddy starts to question it, but Cassie says she is walking in the wrong direction and turns around. Maddy is left confused.	<ul style="list-style-type: none"> - fashion, beauty myth → framed as something negative, silly. BUT at the same time affirming it, as Cassie embodies the beauty myth and still doesn’t reach expectations. → claimed to be something she enjoys, but focus on negative consequences? - humour in comparison with Maddy - Cassie does everything for male validation - outfits Cassie: 1) baby blue V-neck, blue jeans, high ponytail; 2) light pink top, bangs; 3) light pink sweater, neon pink eye shadow, two ponytails; 4) blue two piece set, white eyeliner, overlined brown lips, small handbag, high ponytail with edges (similar to Maddy’s look, but hers is light purple)
9	31:13 – 32:19	Day Public (school)	Lexi	Lexi gets the principal’s permission to put on the play and walks away, proud and excited. Meanwhile, Rue, Elliot and Jules play truth or dare. The game continues until the evening, and Jules is dared to pee in the middle of the street. She gets ready to do it, replies “all right, gender-fuck me, please.” Another car passes by. Other dares are shown, creating a humorous effect.	<ul style="list-style-type: none"> - outfit Jules: blue checker skirt, blue V-neck (mismatched patterns) - humour truth or dare
10	32:19 – 32:37	Night Private (Elliot’s room)	Elliot, Jules, Rue	Jules and Rue make out while Elliot is sleeping. Jules says she wants to go down on Rue, but Rue doesn’t want that in Elliot’s bedroom.	<ul style="list-style-type: none"> - Jules sexuality: claims she is no longer interested in men, but maybe wants to include Elliot in their sexual relationship? Why? Because she may be interested in

					him; or she wants to establish dominance over Rue? Or it adds to her femininity → Jules ‘fails’ in conquering femininity, despite clear attempts
11	32:37 – 34:05	Day Private (Rue’s bedroom + Fez’ house)	Rue, Fez, Elliot	Rue is frustrated because she has emptied her stash of drugs. She thinks of ways to get drugs for free. She introduces her plan to Fez, but he immediately refuses to help. Then, she tells Elliot about her plan, who replies it is good.	
12	34:05 – 34:22	Day Public (school)	Rue, Lexi	Rue sees Lexi hanging up flyers for her play, asking students to audition. The problem is, she hadn’t told anyone about the contents of the play, including Cassie.	
13	34:22 -	Day Public (school bathroom)	Cassie, Rue, Lexi, Maddy, Kat	In the school bathroom, Lexi offers Rue to read her play. Cassie comes out of a stall and greets Rue, who is puzzled by Cassie’s extravagant outfit and assumes she is in the play Oklahoma. Cassie reacts confused and bewildered, suddenly insecure about the way she looks. She asks Rue about it. In the back, Lexi signals Rue to stop the conversation. Kat and Maddy enter the bathroom too, and Kat asks Cassie why she would audition for Oklahoma, and why she looks like that. Maddy says Cassie looks like a country music star. Cassie seems insecure. Kat asks Cassie whether she’s okay, and she replies hysterically that she is in love with Nate Jacobs, and that she has never been happier, while crying. The monologue was only her imagination, though. Instead, she silently stared in the mirror, trying to contain herself.	- outfit Cassie: light blue dress, checkered blue top tied under her cleavage, curled hair tied up, black and blue heavy makeup. - monologue Cassie: “No, yes, fuck it. I am in love with Nate Jacobs and he is in love with me. And don’t you fucking give me that look, Maddy, because I didn’t fuck your boyfriend. You two were broken up for three weeks and three days before we even had sex so I didn’t betray you. Plus, you guys are terrible for each other and you know it. <u>You guys can all judge me if you want, but I do not care, I have never, ever, been happier.</u> ” → reveals the inner frustrations. Cassie is trying to convince herself that she is right.
14	35:48 – 36:59	Day Private (Theo’s house)	Maddy, Cassie	Cassie and Maddy are sunbathing while Maddy babysits Theo. They talk about being single: Maddy suspects that it is stressing Cassie out, who	- female friendships around men? No room for solidarity...

				denies it. Maddy admits that she hates being single, and that Nate fucked her up. Maddy is trying to figure out if she felt worse now or when she was in a relationship. Cassie tries to convince Maddy that she was unhappy with Nate, and that she deserves someone who is passionate and loving, someone who doesn't fight with her. She seems to think about that statement for a moment. In reality, Cassie was talking about herself.	
15	36:59 – 38:15	Evening Private (Nate's room)	Cassie, Nate	Cassie and Nate meet up every Friday night to have sex. A montage of them is shown. At one moment, Nate chokes Cassie, while she says that she loves being his secret. Nate replies that he loves how sick she is. They have rough sex while their parents sit downstairs. Nate's mother says she misses high school, Cal confirms.	- Cassie sexuality: submissive at times - humour
16	38:15 – 39:23	Evening Public (restaurant)	Kat, Ethan	Kat is having dinner with Ethan's parents. Kat gets nervous when they question her about her personality. She admits she is still figuring out who she is and laughs awkwardly while Ethan's parents judge her.	- Kat identity issues
17	39:23 – 40:05		Cal	Cal hasn't been able to sleep since hearing about the disk. He sometimes imagined himself committing suicide. But he wouldn't go down without a fight. He spies on Fez' house.	- fantasy sequence
18	40:05 – 43:13	Day Private (Laurie's house)	Rue, Laurie	Rue dresses up in business attire and goes to Laurie (the drug dealer) to discuss a business plan. Rue confidently lies, Laurie pretends to listen and compliments her plan. She hands Rue a suitcase with money, but threatens her: if she cannot get the money back, with interest, she will kidnap Rue. Rue seems scared for a moment, but still takes the suitcase with her.	- sex trafficking storyline (but not explored as much, would be interesting though)

19	43:13 – 43:19	Day Public (street)	Ashtray, Cal	Ashtray confronts Cal with a shotgun and asks what he is doing waiting in his car at their house.	
20	43:19 – 43:56	Day Public (school)	Lexi, Bobby	Lexi works together with her assistant, Bobby, on the school play. She is surprised by the amount of students willing to audition and smiles.	- outfit Lexi: blazer, neat shirt, red lipstick
21	43:56 – 47:53	Day Private (Fez' house)	Fez, Cal, Ashtray	Fez confronts Cal, who is being held at gunpoint by Ashtray in his living room. Ashtray finds out (by being violent) that Cal is bluffing, he doesn't want the police involved. Cal explains the situation with Jules and the disk, and Fez reacts shocked. Cal admits he has made mistakes. Fez says Nate is in love with Jules, and Cal seems perplexed. They are both confused. Cal offers to leave and pretend as if nothing happened. Fez decides Cal can leave on condition that him and Nate leave Rue and Jules alone. Cal obeys.	
22	47:53 – 28:27 48:48 – 49:02 49:20 – 51:41	Evening Private (Elliot's house)	Jules, Elliot	Jules sits on Elliot's windowsill while Elliot is playing music. She texts Rue, asking where she is. Jules tells Elliot that she doesn't trust him. He asks what it is. Jules asks Elliot whether she has a crush on Rue, to which he replies yes. Jules thinks and looks outside the window. Elliot talks about Rue's sexuality, and that she seems gay or asexual. Jules contradicts this, and says that Rue can be sexual at times. Elliot claims she is lying. Jules caves. Elliot asks how their relationship works, if Jules is sexual and Rue is not. Elliot tells her not to take it personal, but Jules interprets it as sarcasm. Elliot compliments Jules on how creative, fascinating and smart she is. She is cute and shy, but also hardcore, extraverted and "a whore, intentionally". He also compliments her body, which he finds sexy. Elliot	- Jules falling for the same type of men again? For femininity? - Rue (a)sexuality: discussed and explored by other characters. But not explored by Rue herself – she is blinded by addiction? It does offer another type of femininity, maybe? → diversity, taboo topics, sexualities

				says he is “sure Rue told you all that” – manipulating her? Jules playfully asks him to shut up.	
23	48:27 – 48:48 49:02 – 49:20	Evening Private (NA meeting)	Rue, Ali	Rue arrives at the NA meeting with her suitcase. Ali eyes her suspiciously. Rue listens to the speeches about addiction while Ali looks at her. She seems nervous.	
24	51:41 – 53:33	Evening Private (NA meeting)	Rue, Ali	After NA, Ali asks Rue what’s in the suitcase. Rue says she doesn’t want a lecture and makes various rude comments. Ali seems perplexed, and tells her that their friendship will stop if she disrespects him one more time. Rue replies with a rude comment again, and Ali walks away.	
25	53:33 – 56:09	Evening		Ending montage: - Jules and Elliot are lying on the bed, talking and smoking weed. - Ethan auditions for the play - Cassie is about to leave the house and her mother asks where she is headed. Cassie lies she is meeting with a friend, but her mom doesn’t believe her. Cassie knows. - Rue arrives home and lies that she was auditioning for Lexi’s play. Leslie says she’s proud of her. Rue opens the suitcase full of drugs. - Nate is driving his car, a bouquet of flowers in the passenger’s seat - Maddy tells Theo goodnight - Ethan calls Kat to inform her that she got the part in Lexi’s play. Kat seems uninterested. - Rue takes drugs from the suitcase. She is lonely. - Cassie waits on the street for Nate. She receives a text that something came up. - Nate shows up at Theo’s house and hands Maddy the flowers	- Maddy in Theo’s house + glamorous night gown: pretending she is someone else? - Cassie takes the blame: audiences primarily criticise Cassie (via social media platforms), while Nate’s actions remain less discussed? → double-standards?

S2. E4. “You Who Cannot See, Think of Those Who Can”					
SQ	Time stamp	Time + place (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:07 – 03:51	Day Private (Rue’s bedroom)	Rue, Jules	<p>Jules and Rue have oral sex. Rue narrates on love while a montage is shown of Rue and Jules recreating art pieces and scenes from films e.g. The Birth of Venus, Frieda Kahlo, Titanic, Snow White, Brokeback Mountain</p> <p>While Jules orally pleases Rue, Rue pretends it is amazing. Jules is sceptical because she doesn’t give much feedback. In reality, Rue has taken too much drugs to feel anything. Rue fakes an orgasm, Jules notices but Rue continues lying.</p>	<ul style="list-style-type: none"> - humour - references to popular culture texts - self-reflexivity?
2	03:51 – 07:13	Private (Elliot’s room)	Elliot, Jules	<p>Elliot and Jules discuss Rue’s fake orgasm. Jules mimics the sounds Rue made. Jules is insecure, Elliot suggests that she may be lacking oral sex skills. Jules thinks it’s embarrassing, and it makes her feel like a guy “because they suck at it”. Elliot sarcastically offers to teach her. Jules playfully pushes him on the bed. Elliot takes Jules’ hand and licks it, teaching Jules. They switch. Elliot pretends to orgasm. They are close, Jules looks at him intensely, then leans in to kiss him. They continue making out. Their hook-up is interrupted by a text from Rue, who is waiting outside. Jules lies on the bed, thinking.</p>	<ul style="list-style-type: none"> - humorous effect - trans + gender stereotypes (according to Jules) - interaction Elliot and Jules gets erotic - sexual/trans identity Jules: needing a man to reaffirm her identity? - cheating reflects Jules’ problems with Rue, and her addiction
3	07:13 – 07:27		Cassie	Title sequence + Cassie lights a birthday cake.	

4	07:27 – 11:40		Maddy, Nate, Cassie	<p>Montage Cassie + Maddy + Nate:</p> <ul style="list-style-type: none"> - At Theo’s house, Maddy walks over to Nate sitting on the sofa, a champagne bottle in her hand. Nate drinks champagne from the bottle. - Cassie cries on the phone (presumably to Nate) that she is a bad person and doesn’t like what they’re doing. - Cassie brings a personalised birthday cake to Maddy, who is surrounded by friends. She makes a wish and blows the candles. - Maddy looks at Theo and his father playing in the swimming pool - Nate says Maddy fits right in the house, and Maddy gives Nate a tour - Maddy admires Cassie’s birthday gift, a scrapbook of their friendship, and cries. Cassie smiles sweetly. They hug, Cassie seems upset. - During the house tour, Maddy tells Nate that he has ruined her forever. Nate replies that it sounds romantic. - During their hug, Maddy tells Cassie she loves her, and Cassie says she loves her too. Lexi looks at them sceptically. - The friend group takes a picture on the stairs. Lexi seems to hide while the rest of them giggle - Maddy asks Nate why he loved her. Nate replies that he still loves her, as she is smart and cruel, but not really. Maddy says she loved him too, that it was more than obsession, fighting and sex. She nearly cries. Nate averts his gaze. Maddy is silent and seems sad, and Nate hugs her. - At the birthday party, Cassie leaves the living room to drink in the garden 	<ul style="list-style-type: none"> - outfit Maddy: green sparkly night gown and silver high heels - Maddy wants to live the rich life with a husband and children - female friendship/competitiveness
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5	11:40 – 14:34	Evening Private (Nate's bedroom)	Cassie, Nate	Cassie is sitting on Nate's bed while he stands in the bathroom. They talk about the situation with Maddy. Nate says that he still has feelings for Maddy, but that they are not getting back together. Cassie seems jealous about Nate and Maddy's date. She tries to convince Nate (and herself) that she wouldn't have done this if she knew. Nate gets frustrated and says she is lying. They discuss further, and Cassie gets ready to leave. They both get angry and manipulate each other. Cassie is proud to be "crazier than Maddy" and tries to blackmail Nate into a relationship. The fight escalates and Cassie walks downstairs. Nate stops her to tell her he loves her. Cassie smiles lightly and slams the door shut.	- Nate & Cassie fight: - critique on ridiculousness of Cassie's behaviour? - Cassie's 'craziness' has been explained via her past trauma, but is this enough? - Cassie's 'agency' is ridiculed
6	14:34 – 15:30	Evening Private (Cassie's room + school)	Cassie, Lexi	Cassie enters her and Lexi's room and changes clothes. Lexi asks worriedly whether she has lost weight, then various scenes from her play auditions are shown. Lexi observes how Cassie acts in order to form her character for the play. Cassie interprets it as a judgemental comment, and gets angry. Lexi remains passive.	
7	15:30 – 15:42	Evening Private (Cassie's house)	Cassie, Maddy, Kat, Lexi	At Maddy's birthday party, Cassie is chugging a bottle of alcohol outside. The rest of the friend group (Maddy, Kat, Lexi) toast inside.	- reason why party is at Cassie's house? Maybe Maddy's house is too small, → class issues?
8	15:42 – 16:51	Evening Private (Nate's house)	Nate, Cal	Nate enters his kitchen and writes something on a card. Cal is drunk and makes a sarcastic toast to Nate. He then goes for a drive and laughs hysterically. Nate tells him to wear a seatbelt. Nate receives a text from Maddy asking when he is coming to the birthday party.	
9	16:51 – 19:48	Evening Private (Elliot's house)	Elliot, Rue, Jules	Rue and Elliot are dancing in his room. Rue goes to the bathroom and Jules jumps on Elliot's bed to lie very close to him. Elliot suggests they should	- intentions Elliot? To have sex with both? Manipulate both Rue and Jules?

				<p>all have sex, and Jules and him make out. When Rue returns from the bathroom, they stop. Rue hugs Jules on the bed, and Elliot goes to the bathroom as well. He looks at the powder Rue has left behind, then blows it away. He enters his bedroom again, where Rue gives him a peck on the mouth (as a dare by Jules). Elliot whispers to Rue that they should make Jules jealous, and they kiss passionately while Jules watches, laughing. Rue states it was amazing and Jules seems jealous but denies it. Jules then dares Elliot to lick her stomach. Elliot complies and tells Rue that she has a sexy girlfriend. While Elliot performs, Jules looks at Rue daringly and questions whether she is jealous. Rue looks away and smirks. Elliot offers to steal some liquor. Rue smiles.</p>	<p>- Rue sexuality: does not take initiative as other characters do. Elliot seems to profit off this? And both seem to push her?</p>
10	19:48 – 20:00	Evening Private (Cassie’s house)	Maddy, Kat, Cassie, Suze	<p>At the birthday party, Maddy dances while going downstairs, Suze dances while drinking wine, Kat sits on a bench outside and Cassie drinks alcohol in the kitchen, alone.</p>	<p>- alcoholism runs in the family</p>
11	20:00 – 20:14	Evening Private (car)	Elliot, Rue, Jules	<p>Elliot, Jules and Rue are in the car. Rue stares out the window.</p>	
12	20:14 – 21:40	Evening Private (Cassie’s house)	Cassie, Maddy, Lexi, BB, Kat	<p>Cassie is chugging alcohol alone in the kitchen, while Maddy, Lexi, Suze and BB are dancing in the living room. Kat sits outside, alone. Maddy asks her to dance but Kat refuses. Cassie asks BB whether Nate is still coming over. Upon hearing yes, she chugs her alcoholic drink faster. Maddy asks Kat what is wrong, and Kat admits that she can’t stand Ethan. Kat feels guilty for feeling miserable even though Ethan is a good person. Maddy advises Kat to do what feels good to her. They tell each other they love each other. Maddy asks her to dance and Kat joins.</p>	<p>- female friendship and love, advising each other → Maddy is actually a really good friend</p>

13	21:40 – 22:50	Evening Public (liquor store)	Elliot, Rue, Jules	Elliot, Jules and Rue arrive at the liquor store. Elliot distracts the cashier while Jules steals some drinks. They speed away by car.	
14	22:50 – 23:06	Evening Private (Cassie's house)	Nate, Cassie	Nate knocks the door and Cassie opens. She looks hopeful and smiles. Nate asks whether Maddy is there and enters. Cassie looks away and drinks.	
15	23:06 – 24:05 24:21 – 24:37 25:31 – 25:28	Evening Private (Cal's car)	Cal	Cal steps into his car and drunk drives, screaming along with the radio and drinking more. More road rage.	
16	24:05 – 24:21 24:44 – 25:06 25:28 – 26:35	Evening Private (Elliot's car)	Elliot, Rue, Jules	In the car, Jules and Rue drink. Elliot eyes Rue. Elliot notices Rue drink and says she shouldn't drink while on drugs. Elliot is worried. Jules is dancing and doesn't notice his remark. Rue keeps drinking and Elliot asks her to stop. Jules then asks her to stop drinking too. Rue, annoyed, asks Elliot to bring her home because she can't stand Jules. Jules is upset and confused. Rue says she is tired of fighting.	
17	24:37 – 24:44 25:06 – 25:31	Evening Private (Cassie's house)	Maddy, Nate, Cassie	Maddy opens Nate gift while Cassie watches in disdain from a distance. Nate helps Maddy put on her new necklace. Maddy looks grateful and emotional, kisses Nate on the cheek and hugs him. Cassie watches from a distance, tears in her eyes. Suze asks Cassie how she is feeling, to which she lies that she is fine.	
18	26:35 – 27:06	Evening Private (Cassie's house)	Maddy, Nate, Cassie, Kat, Lexi	Cassie chugs her drink alone in the bathroom. Suze compliments Nate on his present for Maddy. Nate tells Maddy he is about to leave and congratulates her. Maddy asks him to stay. Meanwhile, drunk Cassie comes downstairs in a neon pink revealing bikini. Nate stares at Cassie as she walks down. Kat and Lexi react in confusion. Kat sarcastically remarks: "Wow, that was certainly a choice".	<ul style="list-style-type: none"> - cinematography: Maddy and Nate stand in the hallway. In the background, Cassie comes downstairs (framed between their heads) - Cassie hypersexuality/trying to seduce Nate? - Cassie's environment reacts in shock to her hypersexuality/behaviours → S1 too

19	27:06 – 27:26	Evening Private (Cassie's house)		Cassie sits by the hot tub, a drink in her hand, and waits for the water to get hot. Lexi asks what she is doing. Cassie answers, takes another sip and raises her eyebrows when Lexi leaves.	- Cassie's environment judges her behaviour
20	27:26 – 27:39 27:47 – 29:36	Evening Public (café)	Cal	Cal arrives at the club his friend and him went at the end of their senior school year. Cal relives some memories in the club (scenes switch to Cassie dancing in the living room).	
21	27:39 – 27:47 29:36 – 32:08	Evening Private (Cassie's house)	Cassie	Lexi observes Cassie in suspicion as she walks around the house drinking. Cassie drunkenly dances in the living room holding a bottle of wine. She screams along with the music and gets tangled into balloons. She seems miserable. Nate and Maddy watches her in confusion. Maddy comments that Cassie gets tragic when she drinks.	- soundtrack: Drink Before the War
22	32:08 – 32:57	Evening Public (street)	Rue	Rue asks Elliot to stop driving. She gets out of the car and stumbles home.	
23	32:57 – 33:57	Evening Private (Elliot's house)	Elliot, Jules	Elliot and Jules enter his bedroom. Jules takes a shower while Elliot smokes a joint.	
24	33:57 – 34:25	Evening Private (Cassie's house)	Lexi, Maddy, Cassie, Nate	Lexi watches Maddy get in the hot tub, who asks Nate to join her. Cassie is crying and drinking inside. Nate and her lock eyes for a moment. Nate looks scared.	- Lexi's gaze, observing
25	34:25 – 35:24	Evening Private (Rue's bedroom)	Rue	Rue is in her bedroom and takes some pills from the suitcase. She stares in the distance, numb, and hears a song playing.	- soundtrack: 'I'm Tired', Labrinth - cinematography: Rue's face lights up
26	35:24 – 36:13	Evening Private (Elliot's house)	Jules, Elliot	Jules comes out of the shower in a towel and asks Elliot to borrow a shirt. She dresses in his room and watches him look at her. Jules looks at him and turns her phone off.	
27	36:13 – 39:23	Evening Private (Cassie's house)	Cassie, Maddy, Nate, Kat, BB, Lexi	Cassie, still tangled and drunk, gets into the bath tub, 'accidentally' stumbling on top of Nate, who pushes her away awkwardly. Cassie then sweetly	- female competitiveness - cinematography: blue colouring tub

				wishes Maddy a happy birthday. BB mentions that she's happy Maddy and Nate are back together, but they deny this. Cassie asks for confirmation. Maddy starts a discussion about Nate's definitive tone. They fight, and Kat confidently backs up Maddy. Maddy brings up the lies that Nate told her, e.g. how she is the only person he wants to be with. Cassie stares at Maddy, appalled. Maddy continues repeating Nate's false promises, and he looks down in embarrassment. Suddenly, Cassie throws up in the hot tub (sparked by Maddy's words?). Everyone screams in disgust and rushes out of the tub. Cassie profusely apologises to Maddy for ruining everything. Suze helps Cassie out of the tub to her bedroom. Lexi observes the scenery. As Cassie stumbles upstairs, crying, she locks eyes with Nate while he gets Maddy a towel.	<ul style="list-style-type: none"> - Kat: 'empowered', knows what she wants. Or wants to be perceived that way "If I'd disagree with you, then I would. What? You don't think I have a mind of my own?" "No, I'm sure you do" - Cassie apologises for the situation with Nate, not just for throwing up, obviously - Nate doesn't care about either of them
28	39:23 – 41:50	Evening Public (club)	Cal	Cal at the club. He gets banned from entering.	
29	41:50 – 42:35	Evening Private (Fez' house)	Fez, Faye, Custer	Custer visits Fez, there seem to be problems with Mouse's mother.	
30	42:35 – 42:47		Cal	Cal speeds on the driveway.	
31	42:47 – 44:25	Evening Private (Elliot's house)	Jules, Elliot	Jules joins Elliot in bed. Elliot asks whether Jules is okay, and she starts to kiss him. Elliot asks her to wait, but Jules doesn't want to talk. Elliot stops her to confess that Rue is not sober. He apologises for lying. Jules cries in shock and leaves the room.	- no m/f friendships in Euphoria? OF course it had to lead to 'romance' or something sexual → friendship structured around gender division
32	44:25 – 47:47	Evening Private (Rue's bedroom)	Rue	Rue is high in her room. In her imagination, she hears someone sing in the distance and enters a church. She walks to the front and notices Jules and Elliot in the audience. The singer embraces Rue, which reminds her of hugging her father. Rue apologises to her father for letting him down and not being a good person. She cries and tells	<ul style="list-style-type: none"> - soundtrack: 'I'm Tired', Labrinth - outfit Labrinth: maroon costume, like her father's maroon hoodie - link addiction and Rue's father's death - mental health portrayed (through symbolism)

				him she misses him. In real life, Rue is alone in her room, hugging an imaginary person.	→ nearly makes you understand Rue and the things she does
33	47:47 – 55:06	Evening Private (Cal's house)	Cal, Marsha, Nate, Nate's brother	Cal returns home, laughs hysterically and pees on the doormat. Marsha notices and asks what is wrong with him. Cal replies that he is lonely, his penis still out. Nate and his brother come in too and react in disgust. Cal claims that he is a man, an animal, and starts about the men he has fucked. Nate's brother doesn't understand. Nate seems unamused and tired. Cal delivers a monologue on double standards (?), his double life, and having sex with whoever he wants because he is a man. He also mentions that Nate is his biggest regret. Then, he picks the family picture off the wall, confronts his sons and wife with their secrets and gets ready to leave. He blames his family for his bad personality and bids them farewell.	- humour - Cal monologue (part): "Here's the funny thing. If I said tonight that I went to the strip club and I picked up a real great (...), huge tits, shaved pussy, and I fucked the shit out of her in my truck, you wouldn't be one tenth as appalled as you are right now. You wouldn't be standing here talking "Dad what are you talking about?" You're a bunch of hypocrites. I'm a man, I'll fuck whoever I want, whenever I want. (...) I'm a faggot. Sexist, chaser, pig, fucking creep, and I love it." → comment on toxic masculinity? - Nate's background is explored, he nearly turns into a pitiable victim
34	55:06 – 57:57			Ending montage: - Fez sits on his couch, his head in his hands. - The camera zooms in on a polaroid of Jules and Rue while rain enters Jules' open window. Rue VO: "I love you" - Jules stares outside, the rain leaves tear-like shadows on her lit face - Jules sits naked on Elliot's bed and looks around. Elliot enters, also naked - Maddy (?) lies alone in a swimming pool - Rue as a baby walks around the house - Elliot stands in the church and looks up - Lexi sits alone by the theatre and looks back - Ethan and Kat drive home	- cinematography - symbolism: rain means things are about to go downhill? - cinematography → symbolism Cassie + flowers crying? → reference to something? - Jules VO: "I love you since before we existed?" → portraying Rue's intense emotions and feelings for Jules (her father and drugs too?) - mental health problems Jules (self-harm cuts), but don't get addressed in detail

				<ul style="list-style-type: none"> - Cassie silently cries in the mirror, a myriad of pink roses around her. She blends in with the background. - Elliot caresses Jules' cuts on her thigh - Rue hugs Labrinth and looks up. Jules VO: "Since before we ever existed" 	
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S2. EP5. "Stand Still Like the Hummingbird" (Rue, not all sequences)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:07 – 16:00	Day Private (Rue's house)	Rue, Leslie, Gia	<p>Rue, Leslie and Gia fight about Rue's addiction, her mother knows because Jules told her. Leslie got rid of the suitcase, Rue gets a nervous breakdown. She gets violent, then cries in desperation and apologizes. Rue gets violent again, asking for the suitcase with pills. Jules and Elliot appear to be in the living room. Rue is angry at Elliot and Jules for betraying her. She breaks up with Jules and accuses her of sucking the life out of people and leaving her at her lowest. Elliot regrets telling Rue's mother, and walks away. Rue sits down in the hallway, crying. Jules leaves. Leslie and Gia prepare to take Rue to the hospital/rehab. In the car, Rue refuses going to rehab. She jumps out of the car in the middle of the street and runs away.</p> <p>((Euphoria title))</p>	<ul style="list-style-type: none"> - this episode is on addiction, and the lengths Rue will go to get what she wants. She hurts other people too. - mental illness representation - talk Rue and Jules: <p>"I have a lot of regrets in life, but meeting you is at the top of my list. You're a fucking vampire, sucking the spirit out of everyone. You like that shit, makes you feel good." "That's not true" "It's all about Jules, right? You don't know what you're doing, acting like this sweet little angel who doesn't know what they're doing. You know what the fuck you're doing." "I love you" "No you don't. <u>you love being loved</u>. You're a greedy whore who likes sucking the life out of people." "I love you." "No you don't. You left me when I was at my lowest."</p>

					→ addiction, or is there truth in there?
2	16:00 – 17:44	Evening Public (streets)	Rue	Sequences of Rue stranded, trying to reach out to Fez, who doesn't answer.	
3	17:44 – 22:52	Evening Private (Cassie's house)	Rue, Lexi, Maddy, Cassie, Kat, Suze	Rue arrives at Lexi and Cassie's house, in pain from withdrawal. She asks to use Lexi's bathroom. Maddy, Kat, Cassie and Suze show up and greet Rue. Lexi suspects something. Rue goes to the bathroom, then looks for pills upstairs. When she returns downstairs, her mother is there. Rue sits down on the stairs. Leslie tries to talk her into going to the hospital. Rue replies that she can't get clean. Cassie naively advises to "take it one day at a time" and smiles, her friends and Suze react sceptical to her comment. Rue asks Cassie how long she has been having sex with Nate. Cassie is shocked and laughs awkwardly. She tries to deny it, the rest reacts surprised as well. Maddy asks what Rue is talking about, and Rue explains that she saw Cassie get into Nate's car. Cassie stutters and laughs awkwardly while tears form in her eyes. She claims Rue is lying. The rest doesn't believe her, and Maddy says she is about to get violent. Leslie begs Rue to get into the car. Cassie starts crying and Maddy approaches her angrily, calling her a self-centred idiot. Leslie and Suze ask them to take the fight elsewhere, as they are having an intervention for Rue. Cassie denies it again, and says they shouldn't believe Rue, a drug addict. Maddy asks Cassie to be honest, but she doesn't reply. She then asks Rue when the events took place, and Cassie looks at her, afraid. Rue replies and Maddy is furious. Cassie runs upstairs and Maddy, Kat	<ul style="list-style-type: none"> - outfit Cassie: light pink hoodie, blue skinny jeans - outfit Maddy: black short skirt, black heels, blue top, wavy hair - outfit Kat: zebra printed orange shirt, black jeans - female competitiveness - Cassie naivety in terms of mental health problems = criticised by rest

				and Lexi follow – all discussing. In the chaos, Rue manages to run outside.	
4	22:52 – 35:33	Night	Rue, (Fez)	Rue runs away and visits Fez looking for pills. When he sends her away, she breaks into someone’s home to steal. She is chased by the police and causes chaos on the road and in various people’s lives and homes.	<ul style="list-style-type: none"> - humour e.g. dog, Rue stealing effortlessly and being caught - shows the lengths Rue will go to: she will risk everything to not get caught
5	35:33 – 45:04	Night Private (Laurie’s house)	Rue, Laurie	Rue eventually reaches Laurie’s house, where Rue offers Laurie some jewellery and money she stole. Laurie does not appreciate Rue lying about being sober. She realises Rue is going to withdrawal and offers her morphine via needle. Rue is eager to accept. Laurie asks for the money she is supposed to pay back. She adds: “It’s one of the good parts of being a woman. Even if you don’t have money, you still have some things that people want.” Rue can’t listen clearly and throws up in the bathroom. Laurie prepares a needle with morphine and draws a bath. Rue begs for drugs and Laurie administers the morphine. Rue seems hesitant, as she has never taken drugs via a needle, but complies anyway. Laurie knowingly inserts the needle multiple times, as if wanting to create marks. Laurie tells her that she suspects Rue to be in her life for a long time, while Rue drifts off in relief. Different memories of Rue and her father are shown, as well as her eulogy during his funeral.	<ul style="list-style-type: none"> - Laurie: seems manipulative, emotionless, threatening - cinematography: while Laurie is talking about the effect that opiates have, the camera zooms in on a locked room in the corridor, the lights flicker. There is a strange tension in the air. - cinematography: camera is focused on the morphine and needle, we hear Rue and Laurie in the bathroom (Zendaya doesn’t want to be shown naked?). Adds to mystery and tension. - suggesting sex trafficking?
6	45:04 – 50:20	Day Private (Laurie’s house)	Rue	In the morning, Rue tries to escape Laurie’s house in secret (tension builds). She eventually succeeds and runs home, where Leslie is waiting for her.	<ul style="list-style-type: none"> - soundtrack threatening music creates tension

S2. EP6. "A Thousand Little Trees of Blood" (Lexi)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:08 – 09:00	Day Private (Rue's house)	Rue, Leslie, Gia, Ali	Rue is sitting at the living room table at home, struggling to open a candy wrapper. Her mother notices and tries to help her drink water. Rue lays her head on the table and cries. Leslie helps Rue to her room. They are waiting for a free spot in rehab. Gia lies next to Rue in bed and comforts her. Rue's VO: on things she regrets saying, to Ali and her mother. Rue calls Ali to apologise, he forgives her. Rue cries, thanks him, opens the candy, eats it and smiles. ((Euphoria title))	- mental illness + addiction - creates sympathy for drug addicts? - candy as a metaphor: she allows herself some happiness? + progress
2	09:00 – 11:16	Evening Private (Rue's house)	Rue, Leslie, Gia, Ali	Ali visits Rue and her family to cook dinner with Gia. He brings some humour and happiness in the house. Gia and him talk about Rue's addiction, and how it affects Gia.	- family relations
3	11:16 – 12:45	Day Private (Nate's house)	Nate, Maddy	Nate is exercising, oblivious to what had happened between Cassie and Maddy. He felt relieved by Cal leaving, as it showed Nate had "won the match". As he noticed Cassie's missed calls, the only thing Nate was concerned about, was Maddy's reaction. He suspected she would distribute Cal and Jules' tape.	- Rue VO: "It wasn't the 38 missed calls from Cassie that concerned him, it was the fact that there were 0 calls from Maddy" → it is still about Nate's family's dignity? - Maddy: "Part of the reason Nate loved Maddy, is because she was loyal. But that's also what scared him: if anyone crossed her, she'd bury them."
4	12:45 – 13:34		Maddy, Kat	Maddy is at Theo's house, walking around the pool while on the phone with Kat about Cassie. Kat says she has never trusted Cassie. Maddy says she wants to plan Cassie's murder, Kat thinks it's understandable. They talk about Nate too.	

5	13:34 – 17:20	Day Public (restaurant)	Kat, Ethan	Kat is at a restaurant with Ethan while on the phone with Maddy, laughing. A waitress comes by and comments on Kat's phone. Kat stops her call, Ethan suddenly gets up to kiss her hello. Kat is taken by surprise and reacts awkwardly. Kat tells Ethan she has been thinking about the relationship, then suddenly lies that she has a terminal brain disorder. Ethan is confused. Kat fakes sadness and goes on about the disorder. Ethan feels as if she is lying, but Kat replies that that would be "sick" and tells them his scepticism is a problem in their relationship. Ethan tells Kat that she can be honest if she doesn't want to continue the relationship, but Kat keeps lying. Kat reverses the blame and accuses him of manipulating her. They break up, and Ethan gets blamed. Kat seems ashamed as he walks away.	- outfit Kat: printed colourful t-shirt, green eyeshadow
6	17:20 – 19:22		Suze, Lexi, Fez	Suze asks Lexi to hide all the knives in the bushes so Cassie can't hurt herself. Cassie hears them talk from upstairs. Lexi has second thoughts about her play. She asks Fez about it, who says some people need to get their feelings hurt. Lexi admits that this is the first time in her life she is doing something for herself. Fez asks what the play is about, to which Lexi replies it is about a group of girlfriends who grow up and grow apart. Fez and Lexi talk more.	- Lexi's play as a method of doing something for herself → but hurting other people in the process?
7	19:22 – 19:46	Day Private (Cassie's house)	Cassie	Lexi asks Cassie if she can use the bathroom. Cassie coldly answers no. She is lying in an empty bath tub with a face mask on stained with tear marks. She repeatedly calls Nate, but is left with voice mail.	- focus on beauty despite pain

8	19:46 – 20:52	Day Private (Nate's house)	Nate, Marsha	Nate joins his mother in the kitchen for drinks. She tells him about her high school years and Cal. They talk about Nate's anger (at his father).	
9	20:52 – 21:45	Day Private (Cassie's house)		Cassie, Lexi and her mother are discussing the situation. Cassie claims that she is not the bad guy, but Suze and Lexi are sceptical. Cassie tries to justify her actions. Suze calls out Cassie's betrayal and innocent act. Cassie reacts in anger, still claiming that Nate and Maddy were not together. Cassie and Suze scream to each other while Lexi sits by. Cassie walks away, frustrated.	- outfit Cassie: baby blue joggings and matching hoodie
10	21:45 – 23:27	Day Private (Nate's house)	Nate, Marsha	Marsha asks Nate about Cassie, and says she prefers her to Maddy. Nate explains that Maddy will not talk to him anymore. Marsha says that Maddy is the type to get pregnant and keep the baby to avenge Nate for the rest of his life. Nate explains that the situation with Cassie is complicated, as she is Maddy's best friend. Marsha laughs and reminds him of the things Maddy said and did at the carnival. She compliments Nate's aggression against Maddy, as he was "sticking up for his mother". Nate remains cold. Marsha does say he went to far by choking her, but Nate denies this. Marsha is sceptical, but laughs about it drunkenly.	- female competitiveness + rivalry - Cassie is Marsha's first choice, but she is also revealed to be 'psycho'? the irony?
11	23:27 – 24:40	Day Private (Cassie's house)	Cassie, Lexi	Suze and Lexi rush to Cassie screaming, crying on the kitchen floor with the sharp end of a corkscrew against her wrist. She cries that she wants to die. Suze angrily takes the corkscrew away and leaves the room. Lexi says she doesn't understand, she thought Cassie hated Nate. Cassie cries that she didn't really know Nate like she does now. Lexi gets angry at Cassie for betraying Fez for Nate. Lexi doesn't trust her, Cassie keeps whining. Lexi	- mental illness, but ridiculous portrayal ? I think this is quite disrespectful - Lexi to Cassie: "You fell in love with someone who spent years making fun of you, it's sad."

				comments her relationship with Nate is sad. Cassie frowns.	
12	24:40 – 27:47	Day Private (Nate's house)	Nate, Marsha	Nate and his mother talk about Cal cheating. Nate scolds her for acting like a teenager. Marsha tells Nate he is deeply flawed and doesn't understand why. Nate lies that he doesn't know why he changed either, but seems troubled.	- Nate "darkened" because of the traumatising sex tapes from his dad
13	27:47 – 38:37	Day Private (Cassie's house)	Cassie, Lexi, Suze	Cassie enters the living room, where Lexi and Suze are watching TV, clutching her wrist. Cassie starts talking negatively about Rue, and claims that Lexi and her had a hard life too, because of her father's absence. Then, she calls Lexi a loser without self-respect because she is still friends with Rue. Lexi looks away sadly. Suze tries to shut Cassie up, to which she screams and walks away.	- Lexi knowing she is passive and doesn't have self-respect?
14	38:37 – 29:31	Evening Private (Nate's house)	Nate	Rue VO: Nate doesn't care about what would happen with his father, but he did care about the business he would inherit. Therefore, he tries to save the family from a reputation as paedophiles. Nate gets a gun out of a drawer and tests it.	
15	29:31 – 29:46	Evening Private (Jules' bedroom)	Jules	Jules is lying in bed. Rue's VO says that, on second thought, she doesn't want to talk about Elliot and Jules.	- self-reflexivity via narrator's VO
16	29:46 – 33:47	Evening Private (Theo's house)	Maddy	Maddy is babysitting on Theo. She is depressed and heartbroken, especially because Cassie's support/friendship was an illusion. She plays dress-up again, this time less excited. Theo's mother, Samantha, arrives home and Maddy greets her. Samantha proposes to get drunk and go for a swim. At the swimming pool, Maddy tells Samantha about what happened with Nate and Cassie. In response, Samantha admits that she betrayed her best friend like that in college.	- focus on Maddy's friendship with Cassie, rather than Nate - outfit Maddy: sleek bun, black top, blue jeans, gold eye shadow, winged eyeliner, brown/nude matte lipstick - Samantha/Cassie: as if this is normal behaviour for women? As if everything is about male validation? → series doesn't criticise this either...

				<p>Maddy reacts disappointed and asks why. Samantha explains that the guy gave her “just the right amount of attention at the right time”. Samantha further explains that she was a mess in her twenties, and that she couldn’t believe anyone would want to settle down with her. Maddy replies that she is not a mess, but that she loves to fight. Samantha says that she has stopped ‘fighting’ since she met her husband. Maddy asks if she ever made up with the friend she betrayed, to which Samantha replies no.</p>	<p>- Samantha stopped being a mess because of her husband? → husband portrayed as a ‘saviour’ who is able to calm Samantha down? - angry black woman stereotype?</p>
17	33:47 – 34:30 35:08 – 35:53	Evening Private (Fez’ house)	Lexi, Fez	<p>Lexi and Fez are sitting on the couch, crying and laughing while watching a movie. Lexi and Fez sing along with a song in the movie. Fez takes her hand and Lexi smiles.</p>	
18	34:30 – 35:08	Evening Private (cars)	Nate Maddy	<p>Nate is driving his car, the gun in the passenger’s seat. Maddy is driving home, the disk in the passenger’s seat.</p>	
19	35:53 – 37:52	Evening Private (Fez’ house)	Faye, Custer	<p>Faye and Custer talk outside Fez’ house: Custer is working together with the police to betray Fez and Ashtray, as they murdered Mouse.</p>	
20	37:52 – 43:00	Evening Private (Maddy’s room)	Maddy, Nate	<p>Maddy enters her bedroom. Nate is sitting in a corner and watches Maddy change clothes. Maddy doesn’t notice his presence. She is startled as she notices Nate pointing a gun at her. Nate says he’s not there to apologise. Maddy is scared. Nate approaches her and touches her waist, then points the gun at her. Maddy, frightened, says she loves him while he sits her down on the bed. Nate tells her the humiliation is over. He stands up and inspects a necklace on a table, then raises the topic of his father’s sex tape with Jules. Maddy pretends</p>	<p>- cinematography: Nate is revealed to be in the room via a mirror, the audience knows but Maddy doesn’t - remarkable that Nate knows Maddy would suffer more if he died, than if she died - on social media, there is more talk about Cassie’s role than Nate’s. Ironic how audiences’ reactions reflect real life: focus is put on competitiveness, rather than patriarchy.</p>

				<p>to not know what he is talking about. She starts crying. Nate demands the disk, Maddy lies that she doesn't have it. Nate puts the gun on her head and lies her down on the bed. He then puts the gun to his own head and plays Russian roulette. Maddy pleads Nate to stop, crying, then gives in and says the disk is in her purse. She curls up in a ball, crying, while Nate retrieves the disk. Nate approaches her and sweetly apologises, claiming he was joking. Maddy, still crying, pushes him away. Nate says goodbye and leaves.</p>	
21	43:00 – 44:19	Evening Private (Nate's car)	Nate, Jules	<p>Nate is in the car, drinking and driving, with the disk and the gun on the passenger's seat. He calls Jules and tells her he needs to speak with her outside her house. Jules initially rejects him, but then receives a text that it is about her and Cal. She gets ready to go outside and takes a knife with her.</p>	
22	44:19 – 47:59	Evening Private (Nate's car)	Jules, Nate	<p>Jules enters Nate's car. He offers her a beer but she declines. Nate apologises for his behaviour and says he would take it back if he could. He hands her the disk. Jules reacts shocked that she was filmed, and that Nate saw it. Jules asks why he is giving it to her now, sceptical. Nate says the answer is "too stupid and simple" and claims it is better to keep it a mystery. He also acknowledges that he is not a good person and smiles softly. Jules tells him that she doesn't trust him, but thanks him anyway. As she is about to leave the car, Nate grabs her hand and says that everything he said was true. Jules replies same. Nate then calls someone else.</p>	- Nate's love for Jules?
23	47:59 – 48:53	Evening Private (Cassie's house)	Cassie, Suze	<p>Cassie is sitting in bed as she receives a call from Nate. Nate orders her to pack a suitcase to stay at</p>	- male validation

				his house, and ends the call with “love you”. Cassie, relieved and happy, replies that she loves him too. As she opens the door, suitcase in her hands, she looks at her mother for a moment. Suze looks disappointed, Cassie lightly frowns, as if angry. She gets another text from Nate and leaves.	- soundtrack in the end is quite melancholic? As if they know this is a bad decision
24	48:53 – 49:13	Evening Private (Nate’s car)	Cassie, Nate Maddy	In Nate’s car, Cassie looks at him happily. Meanwhile, Maddy is still crying in bed.	- juxtaposition: the people Nate has hurt, the impact he has
25	49:13 – 50:39	Evening Private (Nate’s house)	Cassie, Nate	Nate and Cassie arrive at his home and walk upstairs, Nate carrying her suitcases. Marsha and Cassie lightly wave at each other. Nate closes the door and locks it. They look at each other, and Nate touches her lips. Cassie says that she has ruined her entire life for him. Nate is about to lean in for a kiss, but Cassie pushes him away angrily and cries. Then, they kiss.	- Cassie and Nate’s relationship is based on love-hate. Toxicity
26	50:39 – 51:15	Evening Private (Jules’ bedroom)	Jules	Jules plays the disk on her laptop.	
27	51:15 – 51:31	Evening Private (Lexi’s bedroom)	Lexi	Lexi wakes up, notices Cassie’s empty bed and sighs.	
28	51:31 – 53:15	Evening Private (Rue’s house)	Rue, Ali, Leslie, Gia	Rue, Ali, Leslie and Gia eat dinner together. They talk about Rue hitting rock bottom, and Rue says she wants to get clean. Gia is sceptical, hopeless and angry. Leslie says Rue needs their support. Ali comments it is normal to lose faith when being disappointed so many times.	
29	53:15 – 53:30	Evening Private (Rue’s house)	Ali, Leslie	Ali and Leslie talk about their children. Ali advises Leslie to shower Gia with love, and let Rue be Rue.	
30	53:30 – 54:35	Evening Private (Rue’s bedroom)	Gia, Rue	Gia asks Rue if she can sleep with her tonight. They get in bed together. Rue asks about Gia’s life. Gia replies that she’ll tell her once Rue gets back. Rue kisses her head and tells her goodnight.	

31	54:35 – 56:10	Evening Private (Leslie's room)	Leslie	Leslie is on the phone with the rehab institution, discussing Rue's admission. Leslie is desperate and says it is urgent, as she believes Rue will kill herself. She cries and pleads as the camera moves to Rue and Gia sleeping.	<ul style="list-style-type: none"> - soundtrack: no music, rain sounds. - cinematography: camera moves through the empty house while we hear Leslie on the phone. Portrays sadness, loneliness, emptiness. - family issues and sadness - foreshadowing Rue killing herself?
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S2. EP7. "The Theatre and Its Double" (Lexi)					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:09 – 00:50	Day Public (school)	Lexi	Lexi sits in the dressing room of the school theatre and slowly breaths in and out. Bobby enters the room to tell her they are ready. Lexi smiles and leaves.	
2	00:50 – 01:44			Intro: dark brown background and a flower picture. The word "overture" fades in and out.	- soundtrack: Amore mio aitami – Piero Piccioni (sounds classical, peaceful)
3	01:44 – 07:12		Lexi, Rue	Younger Lexi enters Rue's living room where Rue's father's funeral was held. People talk about him, Lexi stands by and overhears Leslie talking to someone. Leslie then talks to Suze, who is helping out. Lexi tries to visit Rue, but she won't open the door. On the way, she comes across three girls (actors representing Maddy, Cassie and Kat) who are gossiping. Lexi knocks on Rue's door and enters. Rue is snorting drugs. Lexi asks how she is feeling, Rue shrugs. Lexi reads her a poem. The camera zooms out, and Rue's room is revealed to be a theatre set. The camera moves to	<ul style="list-style-type: none"> - cinematography: the flower is part of Rue's house scenery - poem: Let this darkness be a belltower. - meta commentary? - Lexi outfit: triple black eyeliner, black dress - commentary on naivety of child friends + drama to come?

				<p>the audience, where Rue looks at Jules sitting in the distance.</p> <p>Lexi, as a character, blows the drugs away and takes the bottles of pills with her. Lexi's narrator voice tells the audience that she knew Jade (Rue) had been doing drugs and that they were a greater comfort than she could ever be. She was only thirteen then, back when they thought they would be friends forever.</p>	
4	07:12 – 08:50			<p>Behind the wings, students are chaotically organising the play. Lexi enters the stage, where she has her school pictures taken. Her VO explains that there were five friends: Grace (Lexi), Hallie (Cassie), Marta (Maddy), Luna (Kat) and Jade (Rue). Cassie, Maddy, Kat and Rue react in silent shock and discomfort.</p> <p>Then, they bring letters out to spell "our life". Drumrolls sound, Lexi as a narrator says: "and this is my life, not everyone's life" and then play Lexi screams "but our life". She is met by an awkward silence, then clapping. A letter accidentally falls on the ground, and the audience laughs. Lexi smiles and gets offstage. Maddy asks Kat whether this play is about them, Kat gives her an anxious look. ((title sequence))</p>	<p>- awkwardness of the play? Metacommentary on awkwardness of the series?</p>
5	08:50 – 10:30	Private (Lexi's house)	Lexi, Fez	<p>Lexi is on the phone with Fez, talking about her play. She is anxious about people's reactions, as it will possibly upset them. Fez is sceptical when he hears she is based on real people, but consoles her. Lexi says she has good intentions, but is worried that people will think otherwise. She is especially scared of Cassie's reaction.</p>	<p>- Lexi outfit: straight hair, bold red lipstick, shirt - good intentions Lexi → does this refer to the 'good intentions' of the series' writer? But that it will automatically hurt people either way?</p>
6	10:30 – 11:42			<p>Lexi (Grace) enters the stage again and says that the most defining moment of her adolescence was</p>	<p>- comment on Hallie's 'knockers' (breasts): Hallie says "that's the grossest</p>

				her sister's puberty. Hallie enters the stage via a hoop in the sky, wearing a white dress and angel wings, and says she looks disgusting. Grace says she is interrupting her play. In the audience, Cassie reacts uncomfortably. Hallie acts dumb, as if she doesn't notice the audience. Their mother enters the room, played by Ethan. Suze screams and laughs. Suze's stage character is holding a glass of wine and approaches Hallie, who is still wining about her looks. Her mother comments on her breasts, the audience laughs. In the audience, Rue glances at an embarrassed Cassie.	thing I've ever heard you say" upon which her mother laughs. The audience laughs too → as if Hallie is too dumb?
7	11:42 – 12:19			On stage, Grace sits on her bed and sarcastically says: "I know being informed, smart, hardworking and curious are all very important qualities. But imagine having all of those qualities and also being hot." She compares herself to her older sister, and calculates that she would just have to wait 433 days to get hot too. The audience laughs, Suze claps loudly. Maddy and Kat whisper to each other.	- meta-critique on beauty myth and the importance society attaches to it - irony: society appears to care less about intelligence than beauty → Lexi in the background, while Cassie steals the show. Now, this is turned around (as a revenge act?)
8	12:19 – 12:35 13:08 – 14:20		Fez, Faye	Someone knocks on Fez' door. Faye helps Fez get ready (for the play), he says he appreciates Faye's help. Custer shows up. Faye frowns.	
9	12:35 – 13:08			Lexi hurries to the dressing room and asks Hallie's actress to act more subtle. Lexi notices Hallie's actress crying and reacts in disgust. She says that it is just a directorial note and that she has to move on. Lexi leaves and gives further light instructions to Bobby. She picks up a dress and comments on its smell in disgust. She turns around, smiles, and says she loves the theatre.	- passive Lexi turned into a bitch herself? → commentary on how aggressiveness may not be the way to go?

10	14:20 – 15:29			On stage, Grace enters the school hallway wearing a pink revealing dress, high heels, a long brown wig and glitter makeup. She sarcastically presents herself as the girl no one could ever get. She greets various boys while walking through the hall, who react in surprise at her glow-up. All she had to do was wait. The audience claps.	- comment on Cassie's behaviour
11	15:29 – 16:19			433 days later (on stage). In real life, Cassie comforts Lexi, saying that some guys prefer smaller boobs. As she walks by, Cassie turns into Hallie, who says she would change bodies in an instance. Grace is unconvinced and says that they might be growing still. Hallie replies shortly that they are fully formed, creating a comic effect. Grace says she doesn't want to be the person who is known for their body and covers up. She stands in front of the audience and says she doesn't want the troubles that comes along with it. The camera zooms in on Nate and Cassie in the audience. Meanwhile, Hallie sits on the bed, on a phone call with a boy.	- criticism on society's beauty myth, sexual obsession with the female body, and the problems it creates → criticism on patriarchy?
12	16:19 – 16:44			Nate and Cassie enter the school hallway holding hands. Cassie walks with confidence, and smirks lightly while passing by Maddy and Kat. Maddy scoffs and comments: "She certainly looks the part." Kat smiles.	- outfit Cassie: pink short skirt, pink V-neck top, brown-nude lips, blue eye-shadow and black liner, straight hair → an outfit Maddy would wear. She mimics her style and confidence, as this is what she thinks Nate wants?
13	16:44 – 17:46			Lexi as a narrator says that she has lived most of her life in an imagination. She observes Hallie kissing guys and dreams about it. Behind the scenes, Lexi notices that Fez is not in the audience, while he had promised to be there. According to Lexi's VO, she falls in love with a little exchange. She thinks back to Fez touching	- Lexi's thinking and passivity explains: when she finally experiences something, she feels as if she isn't real? As if she is an actor in her own life. Still, reality hits and pulls her back.

				her hand. Lexi VO: “A moment to myself, and I’m onstage. But reality always finds a way of pulling me back.”	
14	17:46 – 19:05		Lexi, Cassie	A flashback of Lexi and Cassie’s childhood is shown: they are at a playground, holding ice cream cones, and stare at their father sleeping on a park bench in the middle of the day. They worry about him. They follow him stumble to the car, Lexi suggests that they should ask their mother to pick them up. They seem scared and confused. Cassie says it would be rude, she doesn’t want her father to think that they don’t trust him. Lexi hesitates to step into the car. In the car, she is crying, the ice cream leaking.	- backstory that explains why the teenagers are the way they are
15	19:05 – 20:22		Lexi, Rue	In the past, Lexi buys some ice cream at Fez’ shop. Rue is inside and asks to buy some weed. Lexi waits on the roof for Rue. Rue climbs up, Lexi proposes to change all the things they don’t like about themselves before entering high school. That way, they can be cooler. The scene is enacted in the play. Jade (Rue) says they don’t need to be cooler, as coolness changes all the time. In the audience, Rue smiles. Grace worries that they will get excluded from things, but Rue says it is a good thing. Jade’s actress lays down and the lights shine on Grace. She says that Jade was the first person who made her feel okay about not being cool.	- commentary on the pressure teenagers feel to belong. Rue rejects this.
16	20:22 – 20:54			On stage, Lexi as a narrator comments on the negative future of technology, while Hallie, Luna and Marta are shown taking selfies. Grace explains that they will probably introduce killer robots, Luna contradicts that taking selfies won’t affect that. Grace answers confidently that this	- technology + criticism on social media - Lexi, being ‘intelligent’, is criticised for her comments on social media

				will change. The three friends react puzzled and continue.	
17	20:54 – 21:30			Back to Grace and Jade sitting on the roof. Grace explains that she misses those days, before Jade got into drugs and before Grace got inside her head. She recites the poem: “Let this darkness be the belltower, and you the bell”, then lies down.	- Rue’s addiction had its impact on Lexi too, their friendship, Lexi’s insecurity
18	21:30 – 22:30			Rue and Gia lie in bed, Rue asks about Gia’s life (see previous episode). Gia asks Rue about their memories of their father. They worry they might forget them. Gia smiles sadly.	
19	22:30 – 22:56			Rue reads a eulogy at her father’s funeral. Lexi observes sadly.	
20	22:56 – 24:42		Lexi, Cassie, Suze, father	Younger Lexi enters the living room, where her father, mother and Cassie are dancing and drinking. Their father invites Lexi to join. They all dance together. The scene merges into the play. Cassie and Suze cry while watching. Grace as a narrator says that her sister and her had the same wishes growing up, but still became so different.	
21	24:42 – 26:34			The camera encircles Cassie and Nate kissing. The image turns into Nate and Maddy kissing. Grace’s narrates about love, while Cassie and Nate make tender love. Grace says that none of them had an idea of what love was. On stage, Hallie tells Grace that there is nothing more beautiful than dedicating your life to loving someone. Nate helps Cassie put on clothes and a necklace (Maddy’s gift?). He dresses her up like a doll. Cassie/Hallie’s biggest dream is to be someone’s girl. Nate dresses her up like a doll. Cassie says he could never scare her. They kiss.	- Cassie as Nate’s property? She morphs herself into his perfect image. - cinematography: Nate and Cassie stand in a dark room, the camera films them from a distance. A warm light shines on them, creating shadows, the rest is dark. it’s raining, Nate and Cassie’s kiss is blurred by rain on the window - the outfits Nate dresses Cassie up in are similar to Jules’ and Maddy’s outfits - soundtrack: dreamy music, as if from a fairytale

22	26:34 – 27:11			Grace and Jade do weed together, even though Lexi is hesitant. Grace/Lexi coughs and thinks back to Fez, looking at his empty seat. She has always had the feeling that something horrible was about to happen.	
23	27:11 – 28:53		Faye, Custer	At Fez', Custer secretly whispers to Faye to go home and act calmly. Faye is confused. Ashtray suspects something. Fez asks Faye for outfit advice.	- menacing music
24	28:53 – 29:56		Fez, Rue, Lexi	Rue and Fez draw a beard on Lexi's face, who is passed out from weed. They laugh she looks like Bob Ross. While walking home, Lexi admits to Rue that she doesn't like weed, as she can't control her brain anymore. The scene merges into the play again. Grace says drugs made her focus on bad thoughts.	- reference to Lexi's Halloween outfit
25	29:56 – 30:15			Fez gets ready to go to Lexi's play, in costume, flowers and a card ready.	
26	30:15 – 31:41			During the play, Rue looks at Jules in the audience. Rue's VO: Jules and her had not spoken since the intervention, even though they saw each other at school. Rue says it is funny how she used to think they were meant to be together. In the school bathroom, they glance at each other sadly. Rue mutters a hello, Jules seems scared to answer.	
27	31:41 – 34:01		Leslie, Rue	Rue and her mother lie on the sofa together. Leslie says that Rue broke her, and that she will not prevent her from doing drugs anymore, because it is no use convincing Rue her life is important. Rue sadly says okay. They talk about Gia too, who is having a hard time without Rue noticing. Leslie accuses Rue of only thinking about herself. Rue denies this. Leslie says she wants to fight to save Gia.	- Rue consumed by drugs to notice other people's problems

28	34:01 – 36:00			<p>Grace tells the audience about Hallie and Martha. On stage, Hallie and Martha dance together in the cheerleading squad. Cassie and Maddy look at the play, sad. The play merges into real life Cassie and Maddy dancing. Grace says she used to get nervous from Maddy's presence and confidence. A memory is shown of Maddy and Cassie practicing a cheerleader dance while Lexi is in the room. Grace explains that, when Maddy's parents started fighting all the time, she moved in with them for a few months.</p> <p>Maddy does Lexi's makeup, blue winged liner, glitter and brown lips, and asked whether she likes it. Lexi reacts unsure but Maddy boosts her confidence by saying you can fake it.</p>	<p>- cheerleading dance: hypersexual, nearly exaggerated. With red background lights, exaggerated blue makeup. Cassie and Maddy twirl their tongues close to each other.</p> <p>→ comment on hypersexuality?</p> <p>- Maddy's confidence: "I did feel stupid, then I chose not to feel stupid. 90% of life is confidence, and the thing about confidence is that no one knows it's real or not."</p>
29	36:00 – 37:00			<p>On stage, Hallie invites Martha to sleep in her bed, they talk about their parents fighting. Martha cries. In the audience, Cassie and Maddy seem sad.</p> <p>The scene merges into a flashback of the night when Maddy found out about Cassie and Nate.</p>	
30	37:00 – 38:31			<p>After Maddy found out about Cassie and Nate, Cassie runs upstairs and hides in her bathroom. Maddy knocks on the door and demands her to open it. Maddy starts crying in disbelief and tells her that this is about their friendship. Maddy breaks down and Kat pleads her to go. Maddy keeps trying to open the door, yelling at Cassie to open it. She calls Cassie a coward and walks away. Cassie silently cries.</p>	<p>- female friendship: how it gets ruined by female competitiveness?</p>
31	38:31 – 39:00			<p>Back in the audience, Cassie leaves the theatre and Maddy stares after her. Lexi, on stage, seems worried and sighs.</p>	

32	39:00 – 40:00		Cassie	<p>Cassie cries in the school bathroom mirror. She tries to recompose herself: she retouches her hair, wipes her tears. She practices her smiles in the mirror while tears fall down.</p>	<ul style="list-style-type: none"> - Cassie outfit: baby blue top and matching skirt, straight hair, blue wing, pink eye shadow, and nude/brown lip stick - cinematography: the lights flash out (as if on stage)
33	<p>40:00 – 40:27</p> <p>40:45 – 42:00</p>			<p>Cassie slowly walks over to Nate, who is lying on bed. She sits on top of him and whispers in his ear: “Am I everything you wished for?”</p> <p>The scene is interrupted by a sequence of Kat performing a sexual dance in front of her cam.</p> <p>Cassie dirty talks to Nate and licks his cheek. She says he can control everything: what she wears, what she eats, who she talks to.</p> <p>Kat is still dancing in her room.</p> <p>Cassie puts her thumb in Nate’s mouth and keeps dirty talking that she belongs to him. She will never complain because she trusts Nate knows best. Nate asks whether Cassie is afraid people will look down on her. The image of Cassie lying on his chest re-appears (see 2x02). Cassie replies: “At least I’m loved”. The image is enacted onstage.</p>	<ul style="list-style-type: none"> - outfit Cassie: high heels, blue flared pants and top, straight hair (something Maddy would wear) - Cassie needs a man to form her identity, but the series criticises this (all her actions are criticised). However, it doesn’t offer alternatives. - being loved as more important than friendship? But criticised. - outfit Kat: cat mask, black sheer clothing, high heels, black corset - meaning: Kat breaks up with Ethan because her self-worth/confidence stems from performing sexual acts and acting fake again? This contradicts S1’s character arch/criticism though → keeps making the same mistakes? Framed as a system there is no escape from - alternating sequences Kat/Cassie: it creates a ridiculous effect. Cassie is being controlled, yet wants to be controlled. Kat is portrayed as having agency (?), but is controlled too? → should we see them as victims or agents who know what they are doing?

34	42:00 – 42:24 44:32 -			Grace narrates about Jake and Martha’s relationship. It was their first impression of love. The camera zooms in on Nate in the audience. He looks down, seemingly embarrassed.	
35	42:24 – 44:14		Nate	Nate is standing in a hotel room facing the mirror. The mirror does not reflect his face, but his back. He slowly turns around and is revealed to be holding a glass of champagne. He looks at Maddy, who slowly undresses, her back to him, then turns her head to look at him. Jules, wearing the outfit from 1x01 steps to Nate and hugs him slowly. The camera zooms in on Jules’ eyes looking in the mirror while hugging him. Then, an image follows of Cassie being thrown on the bed, similar to how Jules was thrown on the bed by Cal in 1x01. Someone rips her stockings. Cal slowly approaches the bed and lays down on Nate, who is lying down in bed, unresponsive. Nate wakes up from his nightmare, breathing heavily. Cassie consoles him. Nate hugs her.	- soundtrack: eery, menacing music. - meaning: Nate’s conflicting feelings about Jules, Maddy and Cassie. And his father. Scared of homosexuality?
36	44:14 – 44:32			Jules burns the disk, then attacks it with a hammer.	
37	44:32 – 44:41			Grace further explains that every relationship has its cracks. Maddy reacts sad and angry.	
38	44:41 – 45:42			Maddy and Samantha watch Theo play sports. Maddy doesn’t want to tell Theo she will leave (implied), but doesn’t want to stay in East Highland either. Samantha replies that it is good practice to “break someone’s heart”. Samantha gifts her the purple dress she fit. Maddy smiles while unboxing.	- Maddy outfit: black off the shoulders long-sleeve, short jean skirt, black leather boots, hair sleeked back in a bun, black and silver wing, hoop earrings.

39	45:42 – 47:19			Behind the scenes of the play, Lexi screams that it's showtime. She hypes Ethan up and walks around confidently, yelling orders. Cassie is shown standing BTS as well. Lexi threatens someone to be replaced for doing a bad job. Ethan waits to go on stage. Lexi smiles.	
40	47:19 – 48:00			The stage is filled with boys working out, but in a sexual way: they are in erotic positions. Jake (Nate) tells Martha it is time to work out. The audience laughs. Cassie looks at Nate, who looks down, embarrassed but stern. Martha comments that they are "so gay" upon which all of the guys stop and look at her. Jake says it's not funny. BTS, Lexi looks at Fez' empty seat.	
41	48:00 – 50:08			At Fez' house, tension is building. Asthray hides a knife in his sleeve and sits near Custer, who is smoking on the sofa. Faye helps Fez with his outfit. Faye enters the room, they look at each other. Fez is about to leave, when he notices the tension in the air.	
42	50:08 – 53:55			Jake tells Martha to leave and slaps her ass while she walks away. The audience laughs and looks at Nate knowingly. Jake lifts weights, and music starts playing. The other boys dance/work out next to Jake, the star of the show. They play turns into a dance performance with men in erotic positions. Nate clenches his fists angrily, Cassie tries to console him. The rest of the audience claps and screams. During the dance, the boys spray water bottles erotically, slap each other's asses, enact sex positions, moan, etc. Jake worships a fake penis made up of a box ball and two gym balls. The performance ends with cheering. Nate leaves	<ul style="list-style-type: none"> - soundtrack: Holding out for a Hero - the dance criticises traditional/toxic masculinity in football + cheerleaders - play is so unrealistic (interesting) - Nate was rumoured to be gay after Cassie spread rumours about the dick pics on his phones in S1 - Lexi uses overly masculine stereotypes to play them in a (homo)sexual way = a reference to Nate acting hypermasculine to cover up his attraction to men

				the room, Cassie follows him. The audience stands up to clap and cheer.	
42	53:55 – 54:51		Nate, Cassie	Cassie hurries after Nate, who walks through the school hallway, embarrassed. Nate comments that the play is homophobic. Cassie apologises, Nate gets angry because her sister made something like that. He orders Cassie to get her stuff out of his house, and yells he is done. Cassie walks away slowly through the empty hallway, breathing heavily. She watches the audience through the door window, her breath marking the glass. Her eyes are wide, she seems furious. ((To Be Continued))	<ul style="list-style-type: none"> - Lexi humiliated Nate: shows that she is more than passive, and that actions can take on different forms? - the irony: Nate says it is homophobic, while he is the one with unresolved issues related to his father's homosexuality - is the play actually homophobic? → parody + comment on homophobic jocks

S2. EP8. "All My Life, My Heart Has Yearned for a Thing I Cannot Name"					
SQ	Time stamp	Time + location (day, evening, night) (public, private, school)	Characters	Description	Notes: ideological meanings?
1	00:08 – 03:47		Fez, Ashtray, Faye, Custer	Fez is about to leave for the play, but notices the tension. Custer tries to betray him, but Faye protects Fez. Ashtray stabs Custer to death.	
2	03:47 – 06:40		Lexi, Fez	Flashback of Lexi and Fez on the phone (at different times). They talk about their future plans. Lexi's plan is to have kids by 30, to be a good mother and then focus on herself. They talk about social media, Fez thinks people share too much online. They talk about how happy they are to be friends.	
3	06:53 – 07:19			Behind the scenes, Lexi checks her text to Fez.	
4	07:19 – 08:40			Cassie is watching the play through the door window, breathing heavily. Rue notices and	- drama conveyed by slow motion + music, sound of footsteps heightened

				frowns comically. Cassie makes a dramatic entrance and laughs menacingly (in slow motion). The audience notices and looks at her. Downstairs, she steps on the playbill. ((Euphoria title))	
5	08:40 – 13:34			<p>On stage, Hallie and Martha are enacting the S1 carnival bathroom scene. Cassie walks on stage, clapping sarcastically, and comments on Lexi’s knock-offs. The audience reacts shocked. Cassie ironically calls Lexi brave for unpacking her trauma. People start to question whether it is part of the play. Cassie looks for Lexi BTS and invites her to come out, as “she always wanted to be the star”. Lexi pleads Cassie to stop, but Cassie starts a fight. Suze shows up on stage too and tries to get Cassie home. Cassie continues her emotional monologue: she says she is the one who has lived, has taken risks, and she is the one who gets hurt, not Lexi. She calls Lexi a bystander. She gets a sexist comment from the audience but doesn’t react. Cassie accepts being the villain. She addresses the situation with Maddy and Nate, but Lexi says it will not be in the play. Maddy, from the audience, reacts that it is now. The drama gets revealed, the audience reacts in shock. Cassie’s mother tries to get Cassie offstage, claiming it is not Lexi’s fault, as she is just a writer. Lexi leaves the stage angrily.</p> <p>The play continues with Hallie on a carousel horse, moaning that she loves to “fuck things”. Circus music is played in the background. Cassie screams in shock and anger and attacks Hallie’s actress. Maddy runs to the stage as well, followed by Kat and BB. She calls Cassie a bitch and slaps her. Maddy chases Cassie and Kat chases Maddy,</p>	<ul style="list-style-type: none"> - Cassie monologue: “I know they hack the heads off of women in Afghanistan or whatever, it is nothing compared to being in my shadow.” (...) “I deserve this, right? Because I’ve actually lived a life. I’m the one who takes risks. I’m the one who falls in love. I’m the one who gets hurt, not you Lexi. You never even fucking lived. That’s why you’re able to stand up here and judge all of us.” - the irony of Cassie interrupting Lexi’s play because she is always “the star” - Lexi, a playwright, = director of a show? - Cassie suddenly showing violence, acting like Maddy would? - audience = series audience loving the drama? - soundtrack: circus music continues during the fight, showing that the ridiculousness doesn’t stop with the play? → does the show ridicule/criticise itself?

				creating a comical effect. The audience films the event, reacts in shock and laughter.	
6	13:34 – 13:48		Cassie, Maddy, Kat, BB	Cassie is chased by Maddy in the school hallway, then pushed against a wall. Kat and BB follow them, the former trying to prevent it and the latter encouraging Maddy.	
7	13:48 – 14:04			Meanwhile, Suze on stage tries to convince the audience that it was all scripted. She then yells to close the curtains. The audience claps.	
8	14:04 – 20:44		Rue, Elliot	Rue looks at Elliot and reflects on a few days earlier, when she stopped by his house. She forgives him and thanks him for saving her life. Elliot asks about Jules, but Jules hasn't talked to her yet. He then plays her a song on his guitar about their friendship. Elliot asks whether they can still be friends, they are not sure. In the audience, they nod at each other.	
9	20:44 – 23:22			Bobby finds Lexi crying backstage. Lexi is disappointed that the only thing she has ever done was a disaster. Bobby comforts her and says art should be dangerous. Lexi accompanies Bobby to the crew members, who are waiting for her. In the audience, Rue starts chanting for Lexi, the rest of the audience follows. Rue smiles and claps. Lexi and the cast hear and decide to continue.	
10	23:22 – 24:17			The curtain opens again and Lexi announces that they will need a few minutes before the play starts again. She explains the situation, and quotes Fez: "Sometimes, people need to get their feelings hurt."	
11	24:17 – 27:24		Fez, Ashtray, Faye	At Fez' house, he hugs Ashtray and asks him to surrender to the police. Fez will take the blame. Faye hears the police at the front door. Ashtray gets various guns ready. Fez tries to stop him.	

12	27:24 – 27:33			Nate is in the car, speeding, and gets a gun ready. He drinks while driving.	
13	27:33 – 28:13			Ashtray knocks Fez down and hides himself in the bathroom with the guns. Fez pleads to open the door.	
14	28:13 – 34:56		Nate, Cal	Nate arrives at his father's construction office, a gun in his hand. Cal is there with a few female and male hook-ups (presumably). Nate hugs him, then pours himself a drink. Cal seems embarrassed. Nate says they both get off of hurting others. He questions Cal, asks whether he is happier. Cal's 'friends' laugh uncomfortably. Nate says it's not fair to have ruined their lives and move on. He explains his childhood trauma. Everyone reacts uncomfortable. Cal sends his 'friends' away. Cal says he is not proud of himself, and that he loves Nate. He regrets not protecting him. Nate denies his apologies and points the gun at Cal. He says he wants revenge, then takes a usb-stick out of his pocket containing all of the video's. Outside, cars are approaching. Cal begs Nate not to do this. Nate tells him he will not change and walks to the door. He invites the chief of police (a family friend) inside. The officers arrest Cal.	- despite Nate's violent and manipulative behaviour, he still wins
15	34:56 – 39:17		Fez, Ashtray	The police enter Fez' house. Ashtray starts shooting them from the bathroom. Fez gets shot in the process but screams at Ash to surrender. The police shoot the whole house to bits. Ashtray is shot dead while Fez watches.	- note on classism?
14	39:17 – 40:19			Lexi listens to Rue's eulogy at her father's funeral. The scene is enacted in Lexi's play.	
15	40:19 – 42:24			Suze wakes up younger Lexi in the middle of the night to tell her something happened to her father. They visit him in the hospital. Lexi hugs Cassie.	- link eulogy Rue: these are moments that changed Lexi for the rest of her life

				Lexi visits Rue in the hospital after she has overdosed. Leslie hugs her.	
16	42:24 – 45:08			Rue's eulogy continues: she felt losing her father was not real, like a movie. Her family and friends listen. The eulogy appears in the play as well. Jules listens in sadness and glances at Rue in the audience, who sighs in sadness.	- friendship: strange how death can create solidarity (e.g. Maddy, Cassie, Kat together)
17	45:08 – 46:16		Rue, Lexi	Rue is in her bedroom, she calls Lexi and says her play was beautiful. Lexi replies that she must have been the only one. Rue asks whether she can come over. They smile.	- friendship restored
18	46:16 – 47:45			After the funeral, Rue walks to her living room and looks outside. The scenery changes to the stage, where Hallie, Luna, Martha and Grace sit outside Jade's house. Jade comes outside, Grace asks how she is feeling. Jade replies that she doesn't know but is okay. Suze (played by Ethan) comes outside too and takes a photo of the five. The real life photo is shown at the end of the play. The audience claps.	
19	47:45 – 52:38		Rue, Lexi	Rue tells Lexi that the play made her not hate herself for the first time. She realised she has been through a lot, and she doesn't know what to do with it. She praises Lexi for having been through a lot and knowing what to do with it. Rue says the play meant the world to her, tears in her eyes. They talk about their fathers. Lexi feels complicated about her father: relief mixed with anger and stress. Rue talks about giving loss a reason in order to lose the sadness. Lexi starts	- parallel: Levinson has been through drug addiction too and creates Euphoria → art as an escape - about grief and different ways of handling it

				crying (about her father). Rue comforts her. Lexi thanks Rue and they hug.	
20	52:38 - 53:38			The scene of Lexi and Rue is also enacted in the play. Grace says she misses Jade. The curtains close, the audience stands up and claps.	
21	53:38 – 54:51			Cassie, Kat, Maddy and BB are sitting down in the school bathroom. Cassie’s nose is bloody and Maddy ices her foot. Cassie says it’s funny that Nate broke up with her even before she entered the stage. Maddy laughs sarcastically, saying it is just the beginning. Cassie looks at her, worried, tears silently fall from her eyes. Maddy scoffs and goes away.	
22	54:51 – 56:40			The play has ended. Rue remains seated for a while, processing it. Jules looks at her, then sits next to her. She says that she loves and misses Rue. Rue stares in front of her for a while, then kisses Jules on the head and leaves. Jules is left behind, she cries silently.	
23	56:40 – 57:52			Rue walks in the empty school hallway, then goes outside. Rue’s ending VO is on Jules and (mainly) her struggles with addiction, but ends hopeful.	Rue’s ending VO: “Jules was my first love. I like to remember it that way. I don’t know if that’s actually true, though, I think I was high for too much of it. I know it wasn’t easy for her, and I hope she forgives me. I stayed clean through the rest of the schoolyear. (...) I don’t know if this feeling will last forever, but I am trying. I remember Ali said: “the thought of maybe being a good person, is what keeps me trying to be a good person.” Maybe there’s something to that.” - soundtrack: I’m Tired (Labrinth, Zendaya)

